The toccatas in the Italian lute and theorbo repertoires of the early seventeenth century:

a contribution to the history of instrumental music in the beginning of the Baroque

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VOLUME 2
Anthology of transcriptions

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Editing and transcription policy

References and citations in Volume 2

All source references and citations used in **Volume 2** refer to the bibliography at the end of **Volume 1**.

Layout

In lute transcriptions, it is common to use two-staff keyboard notation, such as in Diana Poulton's edition of Dowland's solo lute music (Dowland, 1974) as well as in the various CNRS editions of the music of French lutenists in the series *Corpus des luthistes français* (see, for example, Besard, 1981).

Leo Schrade introduced the eleven-line staff system for notating his transcriptions of Luys Milan's *vihuela* music (Milan, 1927). This system uses treble and bass clef staves placed close together, with a central line, only introduced when needed, to notate the pitch c' ("middle C"). Any notes above c' fall on the treble staff, whilst all the notes below c' are placed on the bass staff.

Tablature only shows the shortest rhythm to be played at a given point and therefore relies on the performer's knowledge and experience in deciding which voices are to be sustained. This can be problematic in a polyphonic texture, as tablature cannot show how long a non-moving voice should be held.[1] Thus, the lutenist is expected to discern the musical intention and to, hopefully, execute these within the limits of technical practicality.

Depending on the method of transcription, the editor must make similar decisions in the process of converting the tablature to mensural notation.

Schrade's transcriptions (Milan, 1927) avoid this by only notating the indicated rhythm for all the voices, thereby not differentiating the various parts and their respective voice leading.

Gilbert (Kapsperger, 1997), too, is reluctant to impose such editorial decisions and thus introduces a system which limits itself to the information provided by the tablature. In Gilbert's approach, pitches are notated as white, stemless notes on the staff, whilst the rhythm is notated in the same way as the original tablature, by indicating the shortest note values above the staff.

Gilbert's system is commendable in giving a non-lutenist performer the same information as that provided to the lutenist by the tablature. A non-lutenist

[1] In the words of Court (1988, vol. 2: 6), tablature indicates "specific time-values" rather than "relative lengths of notes in a polyphonic texture".

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(presumably a keyboardist or harpist) is thereby faced with the same decision-making as a lutenist.

Gilbert's approach therefore presents a transcription process wherein the editor does not have to impose much, if any, of his own interpretation on the reader.

Nevertheless, for scholarly research which relies on clear transcriptions of the tablature, a more standard form of notation proves to be more convenient. In any case, there are far fewer possibilities in the decision-making when transcribing into a more standard notation than Gilbert would have us believe. As far as interpretation does take place when choosing to notate the voice leading and rhythm of various parts in a standard keyboard notation, this presents a valuable level of analysis in itself.

Therefore, I have chosen to present two transcription levels, which I refer to as the "first-level transcription" and the "interpretative transcription" respectively:

For **first-level transcriptions**, I have followed Gilbert's approach. Only the pitches corresponding to the tablature characters are indicated on the staff, with black noteheads without stems. The rhythm is indicated in exactly the same way as in the tablature, above the staff. For this level, a bass clef staff suffices for the theorbo transcriptions. For the lute transcriptions, I have used Schrade's eleven-line staff, described above.

Above the first-level transcription, the **interpretative transcription** indicates pitches, note values and voice leading in a familiar format on the staves. For this purpose, Schrade's system of dividing the notes between upper and lower staff according to their pitch relative to c' only serves as a rough guideline. Whenever it is clearer for revealing voice leading, or when one staff gets too crowded, I introduce extra ledger lines. Thus, my notation resembles keyboard notation more than Schrade's eleven-line staff notation.[2] For this transcription level, I have used two staves for the theorbo music too.

Pitch

Tablature does not specify the pitch to which the instrument is tuned. Various sixteenth- and seventeenth-century sources advise the lutenist to tune the lute as high as the first string will allow, indicating that there was not necessarily a fixed pitch.

Sources which combine tablature with some form of pitched notation, such as lute songs or Kapsperger's theorbo pieces with a figured bass line, i.e. *Libro terzo d'intavolatura di chitarone* (1626) and *Libro quarto d'intavolatura di chitarone* (1640) show that theorbos were generally considered to be in A, but that lutes were thought by different authors to be in either a nominal A or a G tuning.

For the process of transcription, I have assumed the lute and archlute to be tuned in G, i.e. with the first course tuned to g', and the theorbo to be tuned in A, i.e. with the first

[2] In must be stressed, however, that the division of notes between staves is determined by visual clarity in presenting the musical intentions and not the division of the left and right hand for a keyboardist.

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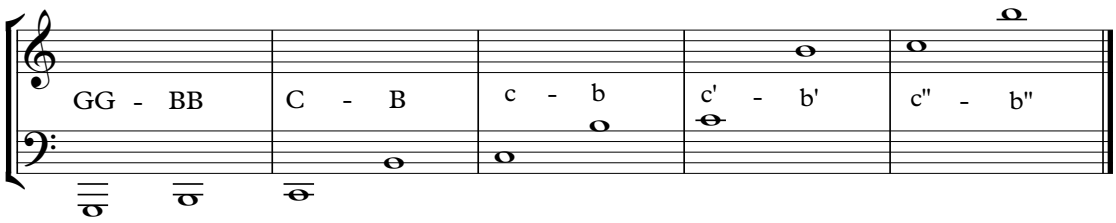
course tuned to a. This is in line with the standard approach amongst lutenists and scholars today.

In the editorial notes, critical commentaries and other discussions, as in **Volume 1**, I have used the following system in referring to pitches:



Note durations and part notation

(This applies to the interpretative level.)

In the transcriptions, I have avoided overly-strict part notation and also used as few rests as possible when a voice enters or disappears. Placing too many rests in a bar in attempting to maintain the image of a fixed texture does not show the true free-voiced polyphony typical of lute style.

In lute music there is much tension between notating what is musically implied and what is actually physically or practically possible to play.[3] In my notation, I have been guided by what is musically required, even at places where it is clear that the lute will not be able to sustain a note (such as when the note would die away sooner, when another note must be played on the same string, or when sustaining the note would be too awkward for the left hand).

Time signatures

Most often, tablature does not indicate a time signature at the start, although proportion signs are indicated whenever there is a change within the piece. However, most toccatas do follow a regular bar and beat structure and in Kapsperger's toccatas which have an added figured bass line, the staff notation for the *continuo* does use time signatures. This shows that the lute composers were thinking in terms of a fixed bar structure.

However, I have followed the time signatures and proportion signs indicated in the tablature. Thus, when the tablature provides no time signature indication (as is often the case), I too have omitted time signatures in the transcription and simply used the barlines and rhythms as indicated in the original.

[3] This problem is not limited to transcribing, but is also faced when performing from tablature. For example, often the music requires a voice to be sustained longer than is possible, in which case the lutenist must find ways to imply this.

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Key Signatures

Tablature has no need to show key signatures, as each character shows exactly where to produce the desired pitch. The first-level transcriptions, therefore, do not use key signatures. In simply giving the pitch of each tablature character, without interpretation, the necessary accidentals are repeated next to each note, even if the accidental has been used previously in the same bar.

In the interpretative-level transcriptions, care has been exercised in distinguishing between modality and tonality. In Kapsperger's pieces with a figured bass, the bass shows the time signatures in a modal sense. I have been guided by these key signatures.

Errors, corrections and suggestions

In tablature, the most common mistakes made by the original scribes include the misplacement of a character onto a neighbouring tablature line, the omission of characters, the incorrect notation or omission of rhythmic signs, or (less often) simply incorrect characters.

At the first-level transcription, I have made no corrections or changes, even in the face of obvious errors or misprints in the original tablature.

Errors have been corrected in the interpretative transcriptions. Any editorial additions, omissions, changes or suggestions are notated in parentheses in the transcription and are explained in the editorial notes at the start of the sections in which the transcription is presented.

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All other editing policies, assumptions and suggestions pertaining to specific transcriptions or sources will be commented on in the editorial notes preceding the transcriptions in each section.

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Selected sixteenth-century lute pieces

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Editorial notes

to the transcription of *Ricercare accorda il lauto in altro modo* (Becchi, 1568: 87)

General comments:

The title of this *ricercare* indicates that it is to be played in connexion with the tuning of the lute in *scordatura*. Although the tuning is not specified by the title, it is soon obvious that the fifth course is to be tuned a whole tone higher, from c to d.

In the first-level transcription, I have notated the notes falling on the fifth course in brackets and with those pitches represented by the tablature as though the lute were in its standard tuning.

In the interpretative interpretation, I have notated these notes at the intended pitch which is realised when the lutenist has tuned the fifth course in *scordatura*.

Notes:

(1) This rhythm sign is probably erroneous, as it is both redundant and misaligned onto the second beat.

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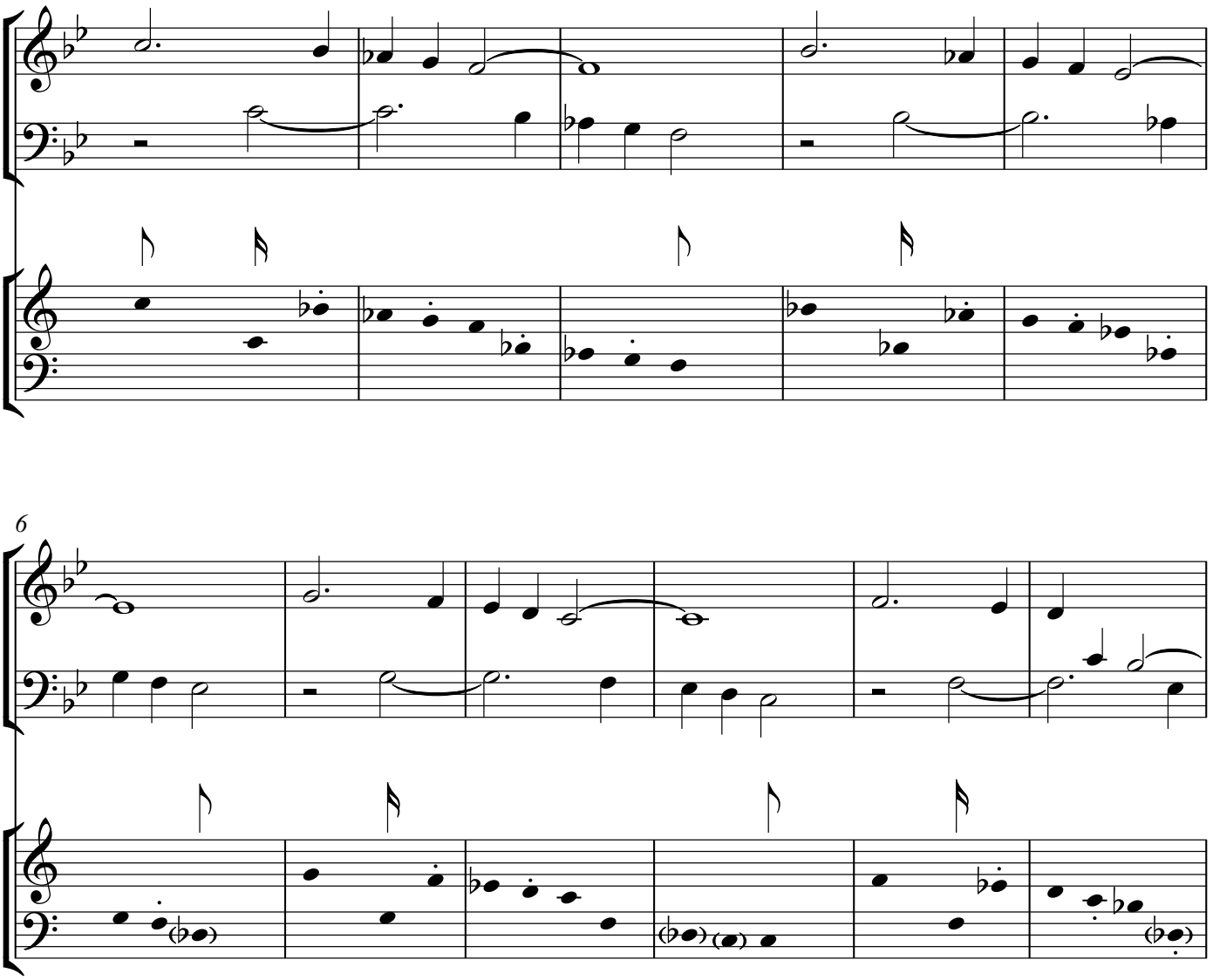
Ricercare accorda il lauto in altro modo

Becchi (1568), p. 87



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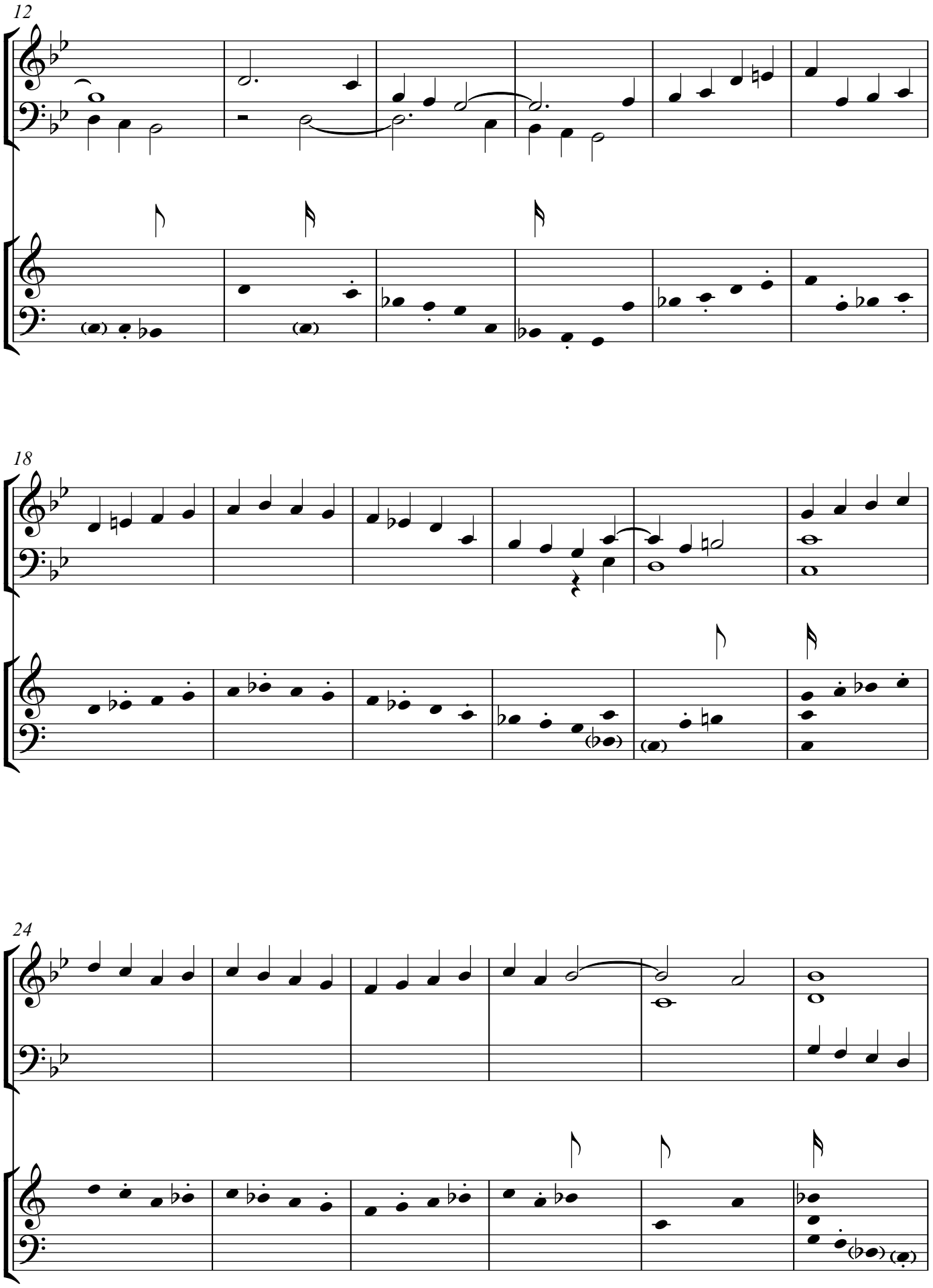

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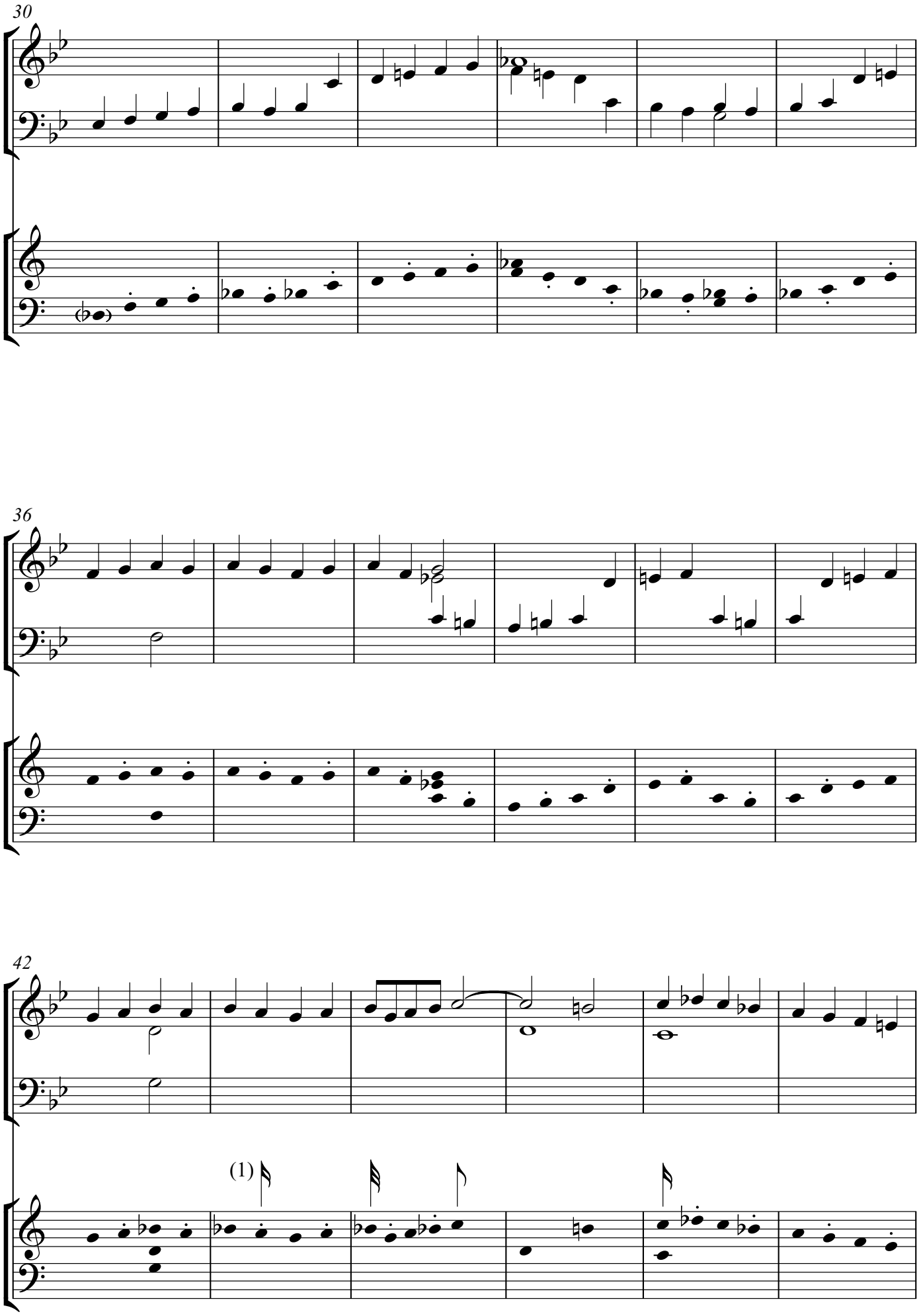

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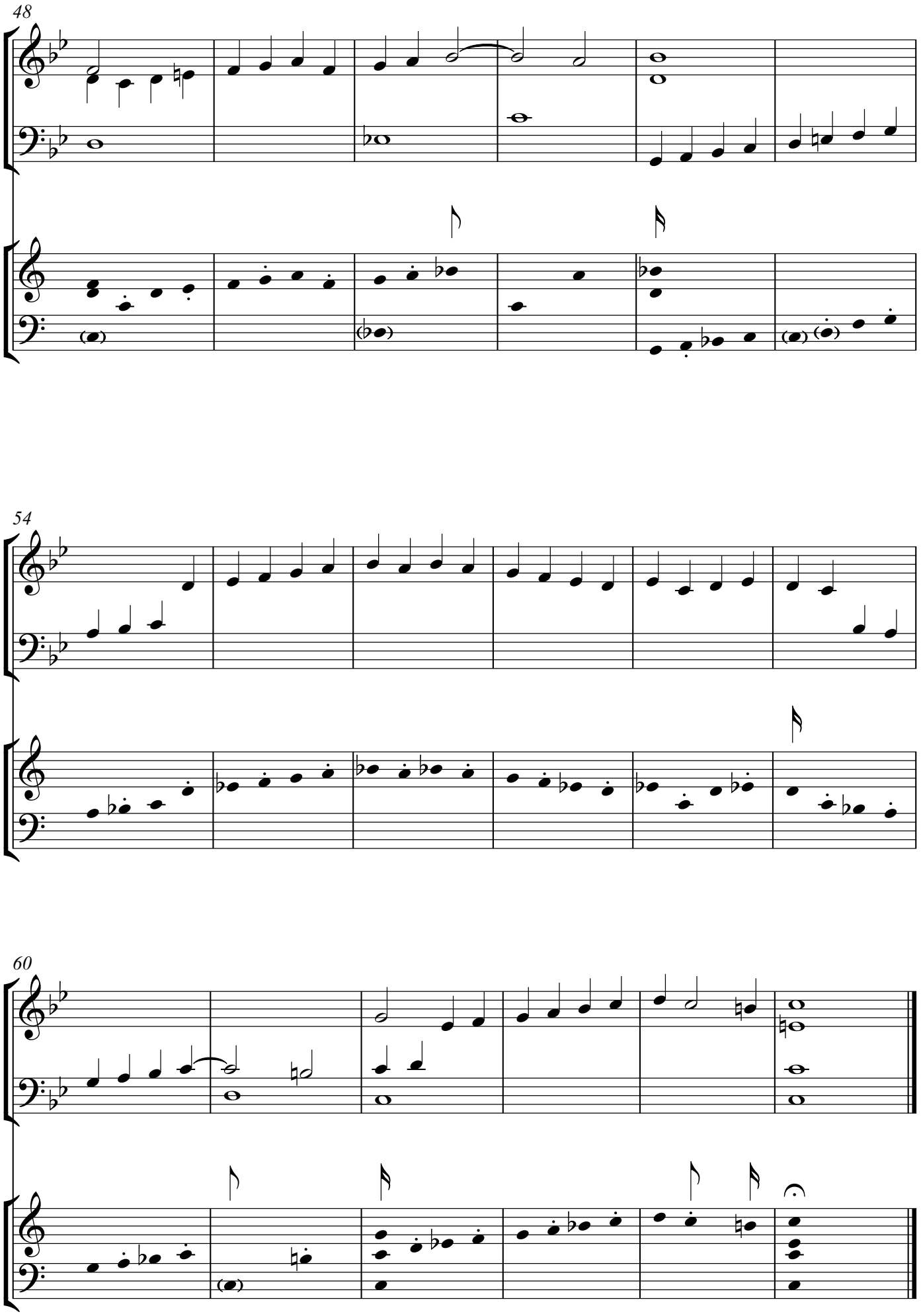

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Editorial notes

to the transcriptions from *Casteliono* (1536)

Notes to Toccata p.p.b. *f. 53^{v}:*

(1) It is likely that the tablature character '0' on the fourth course, i.e. f, was actually intended for the third course, where it would present a more convincing a, as I have transcribed in the interpretative transcription.

(2) The rhythmic indication is misplaced in the original tablature and should have appeared over the third beat.

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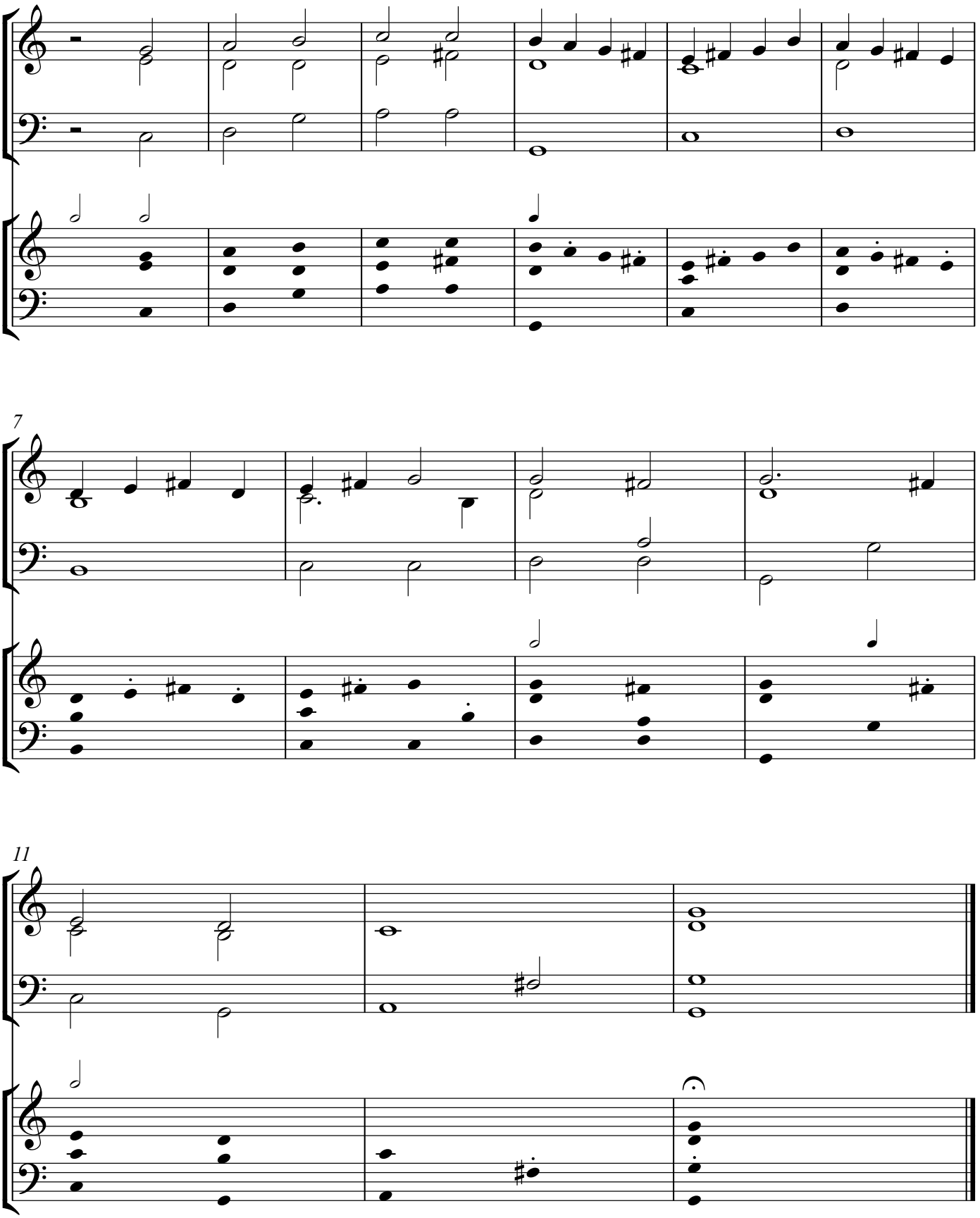
Tochata da sonare nel fine del ballo

Casteliono (1536), f. 13v



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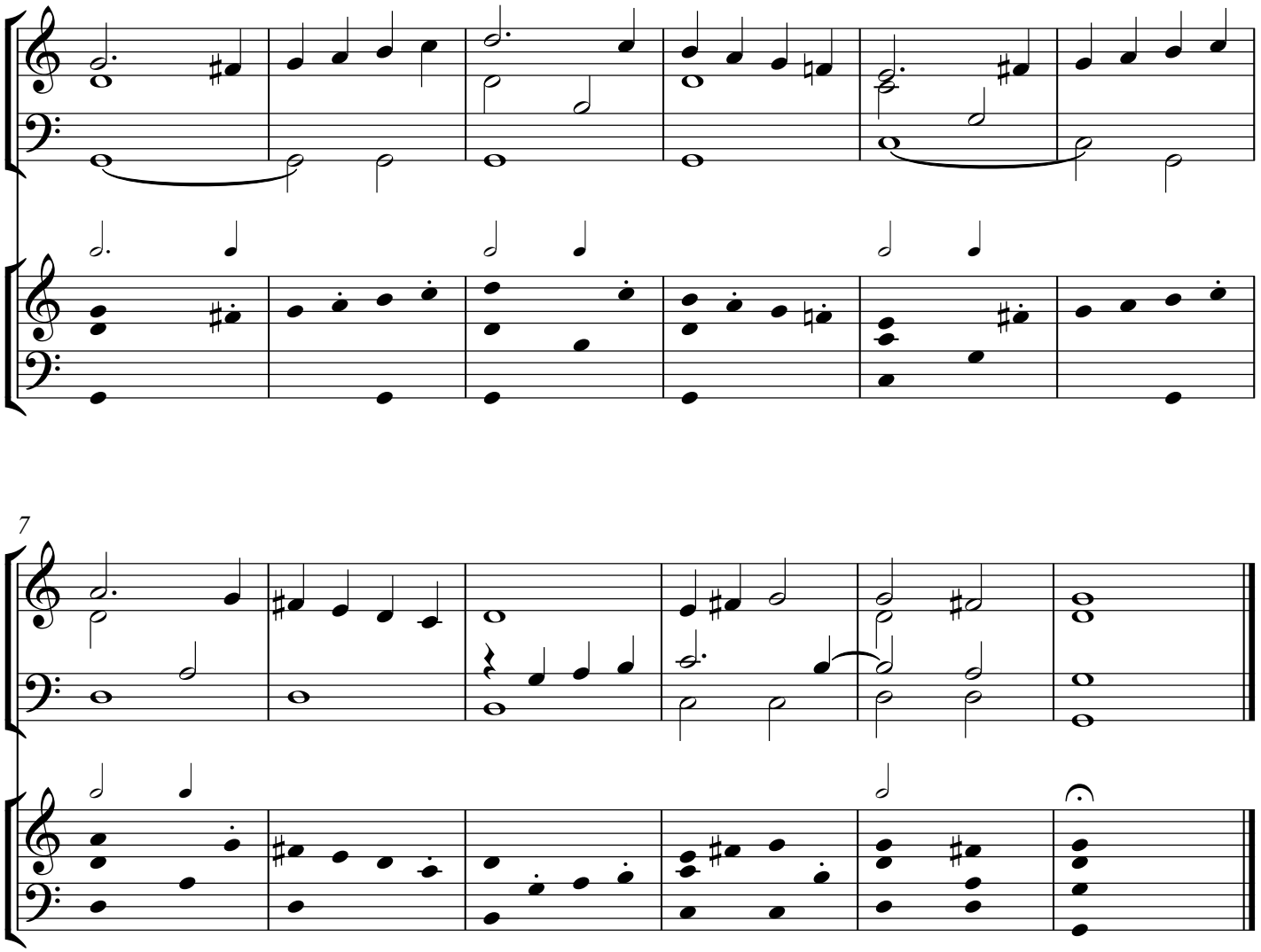
Tochata nel fine del Ballo

Casteliono (1536), f. 17v



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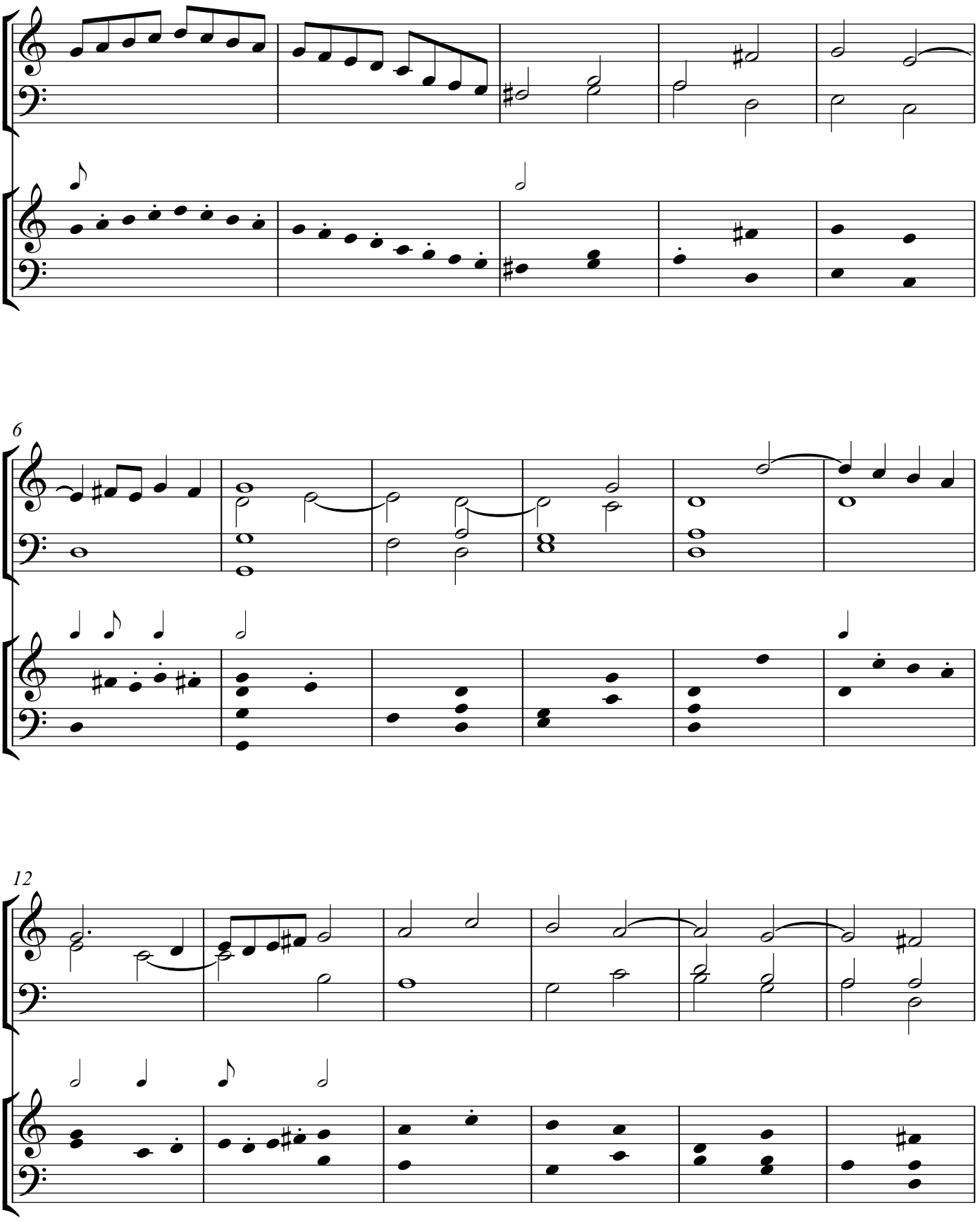
Tochata Del Divino Franc. Da Milano

Casteliono (1536), f. 24v



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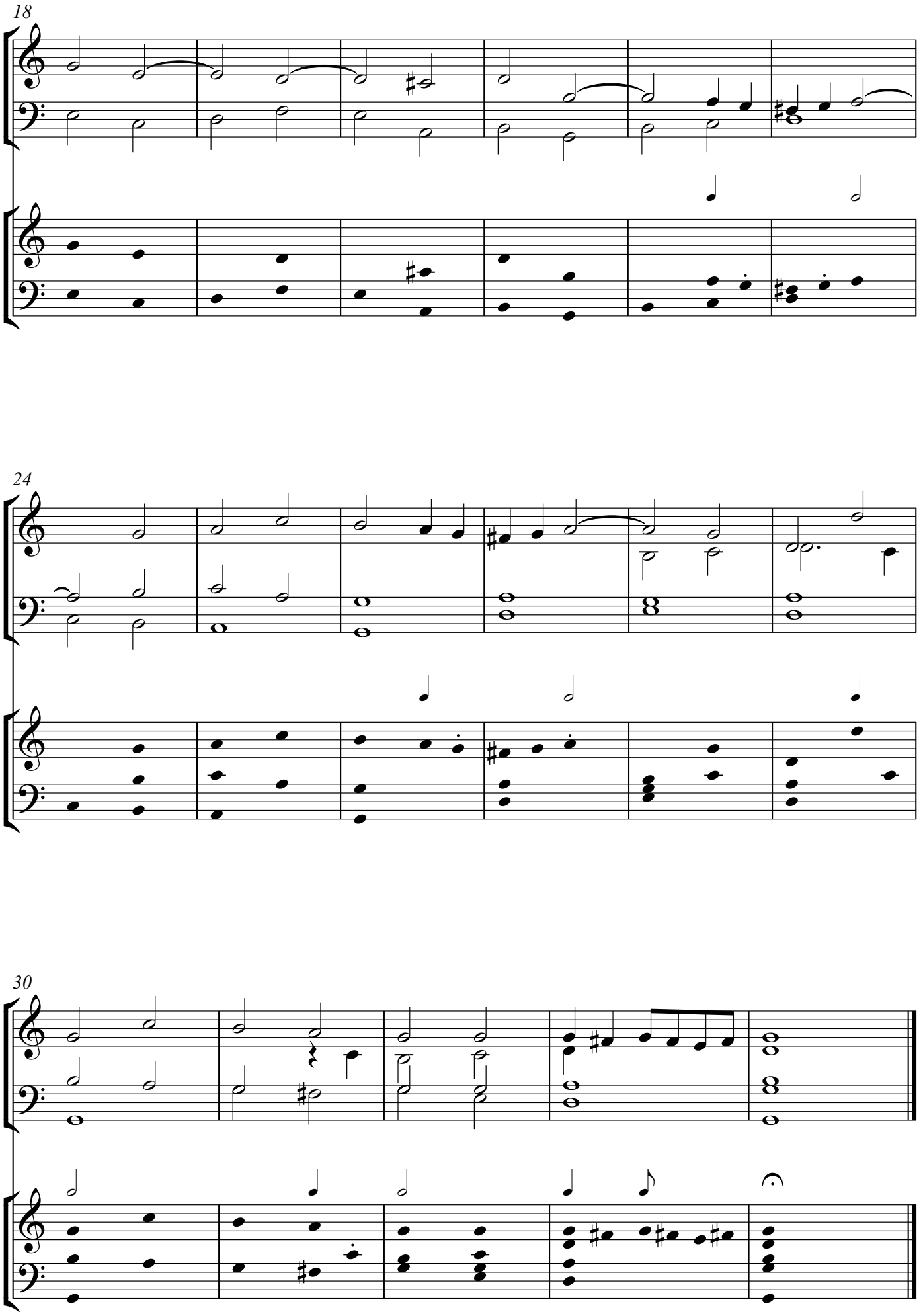

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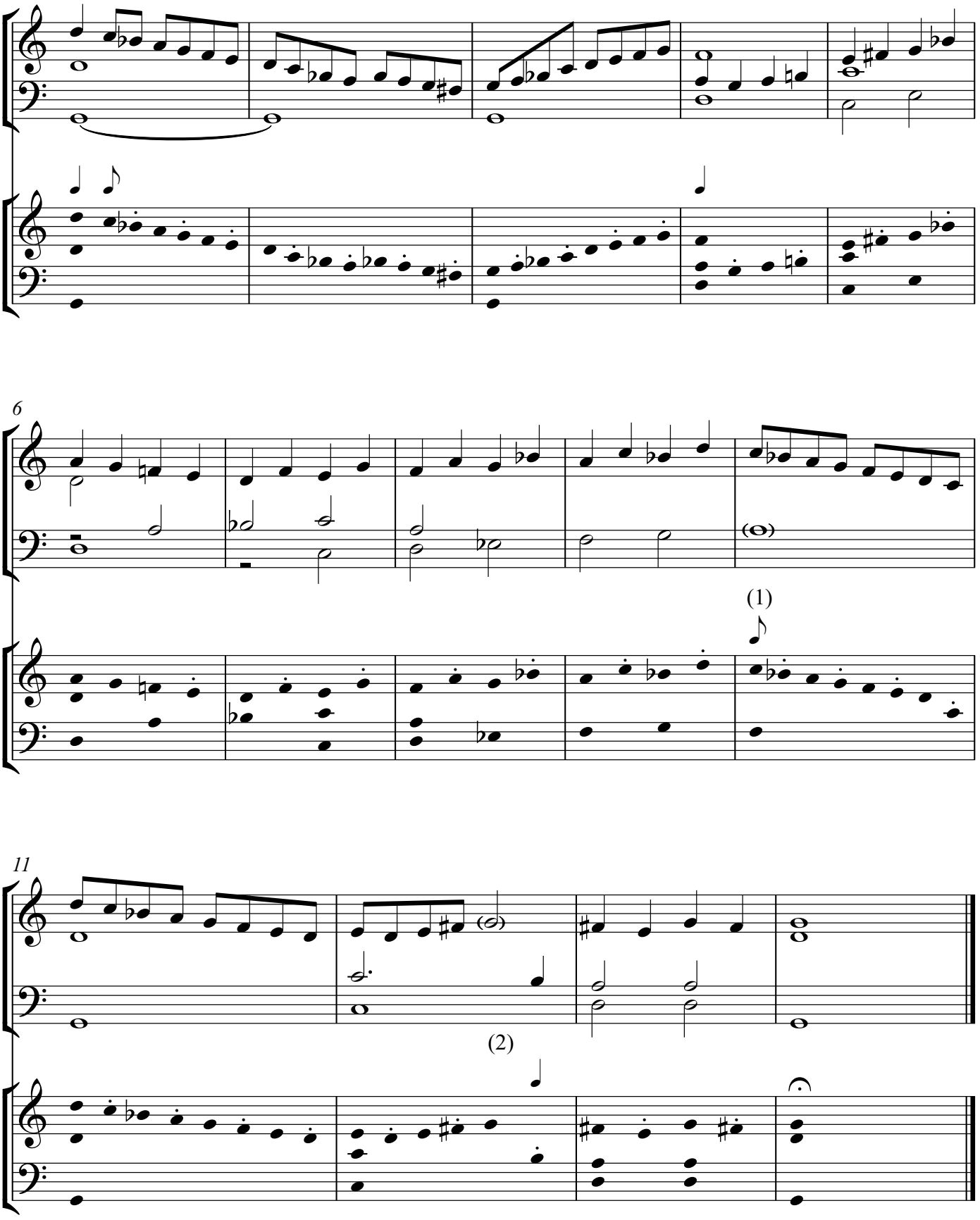
Thochata

p.p.b.

Casteliono (1536), f. 53v



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Selected pieces from the Siena *manuscript*

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Editorial notes

to the transcriptions from the *Siena* manuscript

General comments:

I have preserved the original notation for the rhythmic indications in the first-level transcription, but treated these relatively in assigning them to modern note values in the interpretative transcription levels.

The use of dots above or below tablature characters was an historical notational convention in order to show weak beats (originally indicating the notes to be plucked with the index finger in thumb-index alternation). These dots in the original tablature have guided my decisions in determining rhythmic groupings in the interpretative transcription.

Notes to Fantasia *f. 72 (top):*

(1) The alignment of the tablature characters of the third chord suggests that the F is to be played first, followed by the chord. Rhythmically, however, this does not fit and it seems more likely that a four-voiced chord was intended, as I have transcribed in the interpretative transcription.

(2) This figure would fit better rhythmically if there were an extra quaver beat. I suggest adding a note – F – at the end; another possibility is to assume that the rhythmic indication of the preceding chord should have been dotted.

Notes to Tocchate [1ª] – 4ª, *ff. 73 – 73v:*

For *Tocchate 3ª* and *4ª* I have presented the first-level transcription only, as an interpretative transcription level would not provide any further information.

(1) Although not indicated in the rhythm of the original tablature, in order to achieve a more regular beat structure, I suggest treating the g' as an upbeat, i.e. by shortening the second chord, as I have done in the interpretative transcription.

(2) As this rhythmic indication does not indicate a change in rhythm, nor does it occur at the start of a new line, it is redundant.

(3) No rhythmic indication is indicated here in the original tablature, but given the otherwise redundant rhythm indication which follows somewhat later above the e', as well as the fact that this passage becomes rather fraught, it

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is probable that a rhythm sign is missing. I suggest returning to the slower rhythm from the chord, as I have transcribed at the interpretative level.

Notes to Tocchate di mj Amidie Moreti, *ff. 73^{v} – 74:*

Tocchate 1^{a}, 2da and 4^{a} have no rhythm indications in the original tablature.

(1) The g', presented by the tablature character '0' on the first tablature line, is somewhat faint. Perhaps it was erased by the scribe, having noticed the break in the pattern of notes? I have suggested a correction in the interpretative transcription.

(2) The rhythmic indication in the original is in fact unclear or smudged at this point. However, as it is the only indication in this *tocchata,* its exact value is not of great concern. I have chosen to notate it in semiquavers in the interpretative transcription.

(3) No rhythm change is indicated on the last note in the original, although the penultimate tablature number has a dot (indicating a weak beat). One could conceivable lengthen this note to make a more convincing end. However, this could also suggest that it is to be treated as an upbeat for a *subito* connexion to the next *tocchata*.

(4) As for note (3) above.

(5) Although there is no indication for a rhythm change in the original tablature, a faster rhythm makes sense here, as I have notated in the interpretative transcription.

(6) There is some unclarity or smudging in the original tablature at this point.

(7) There are no further rhythmic indications in the original tablature; the rhythms in the interpretative transcription from this point are my suggestion.

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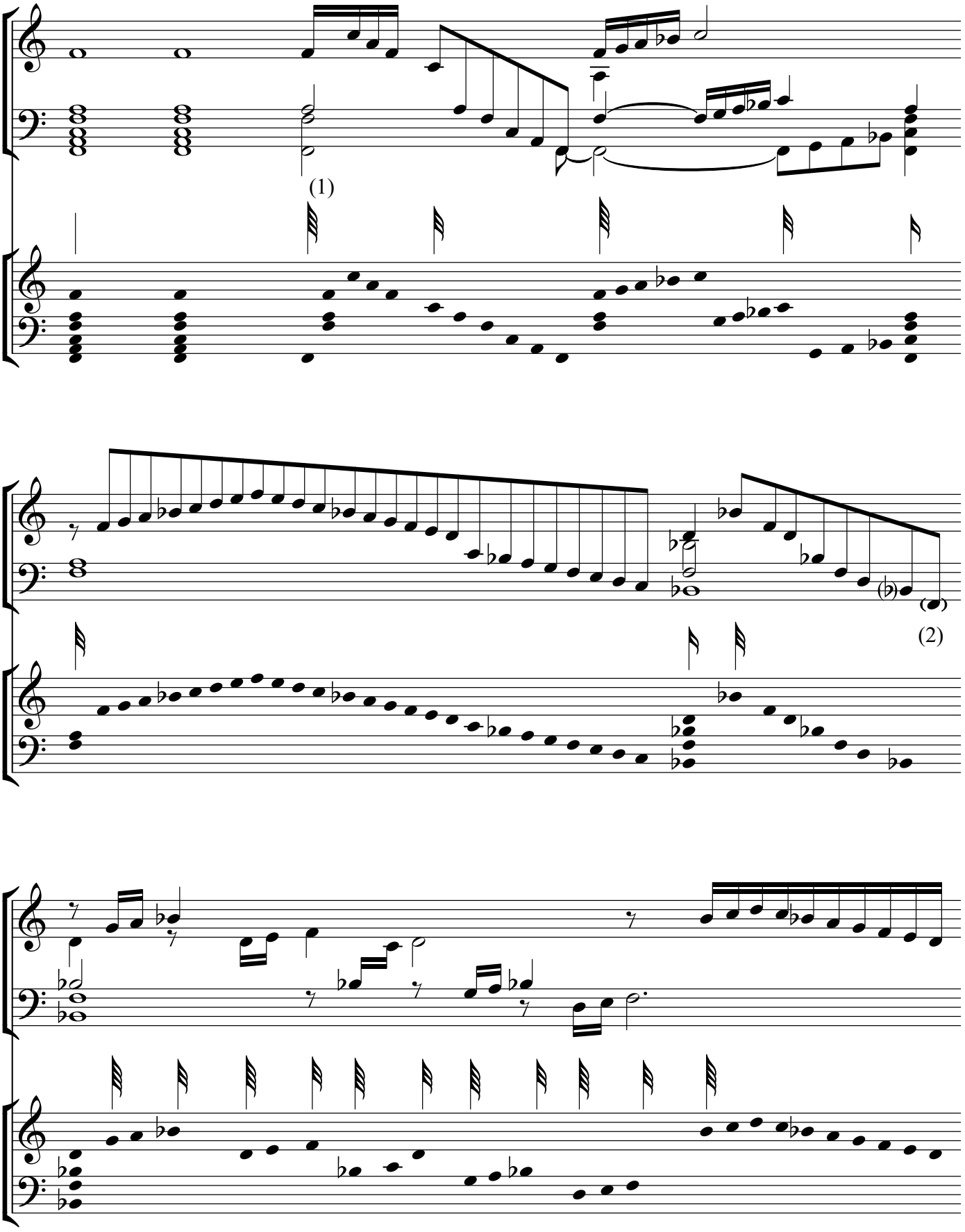
Fantasia

Siena, f. 72 (top)



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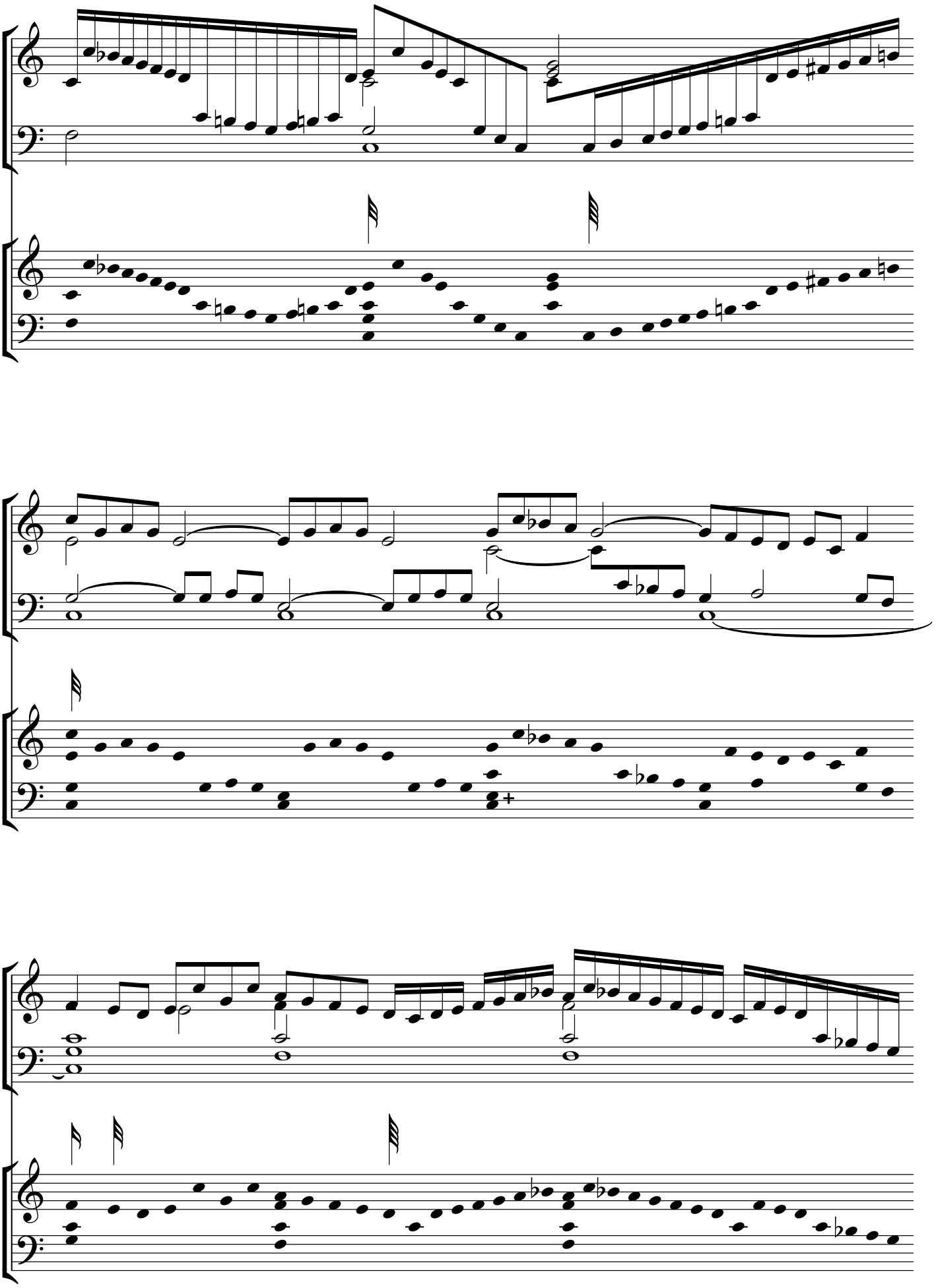

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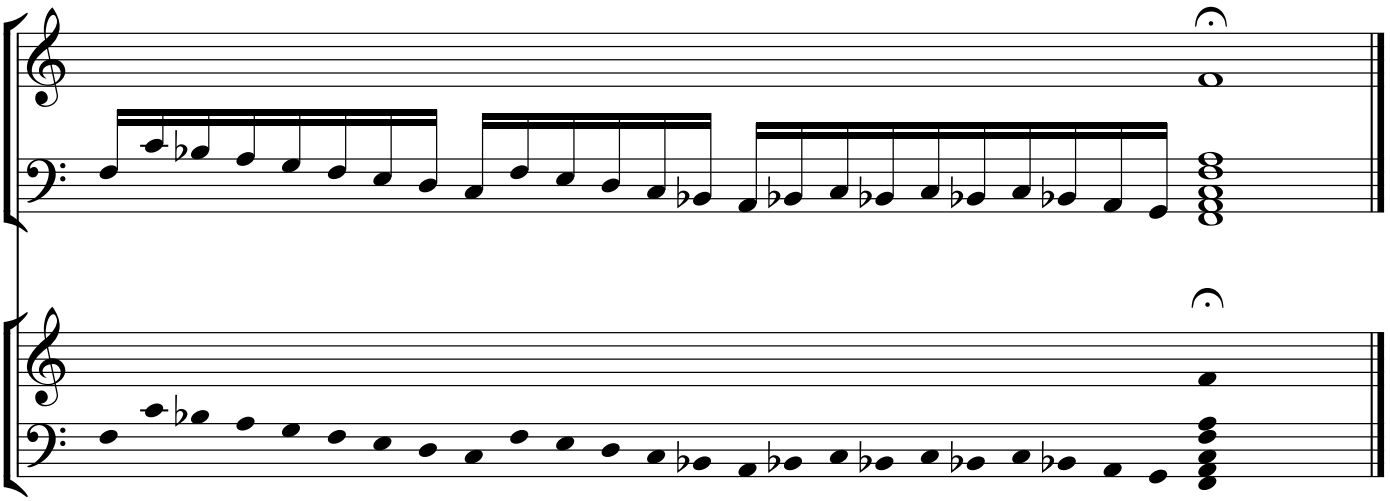

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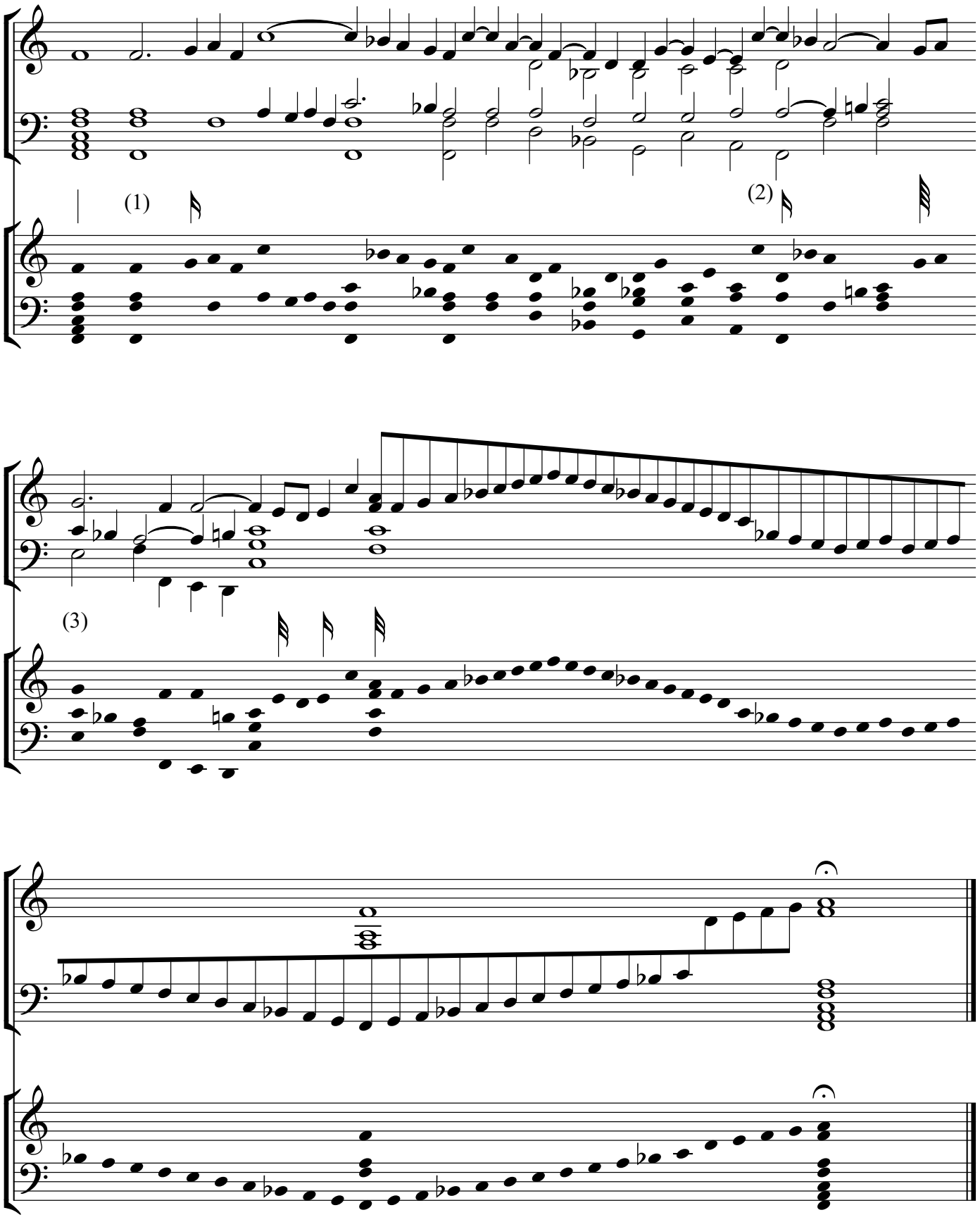
Tocchate

Siena, ff. 73 - 73v

[1ª]



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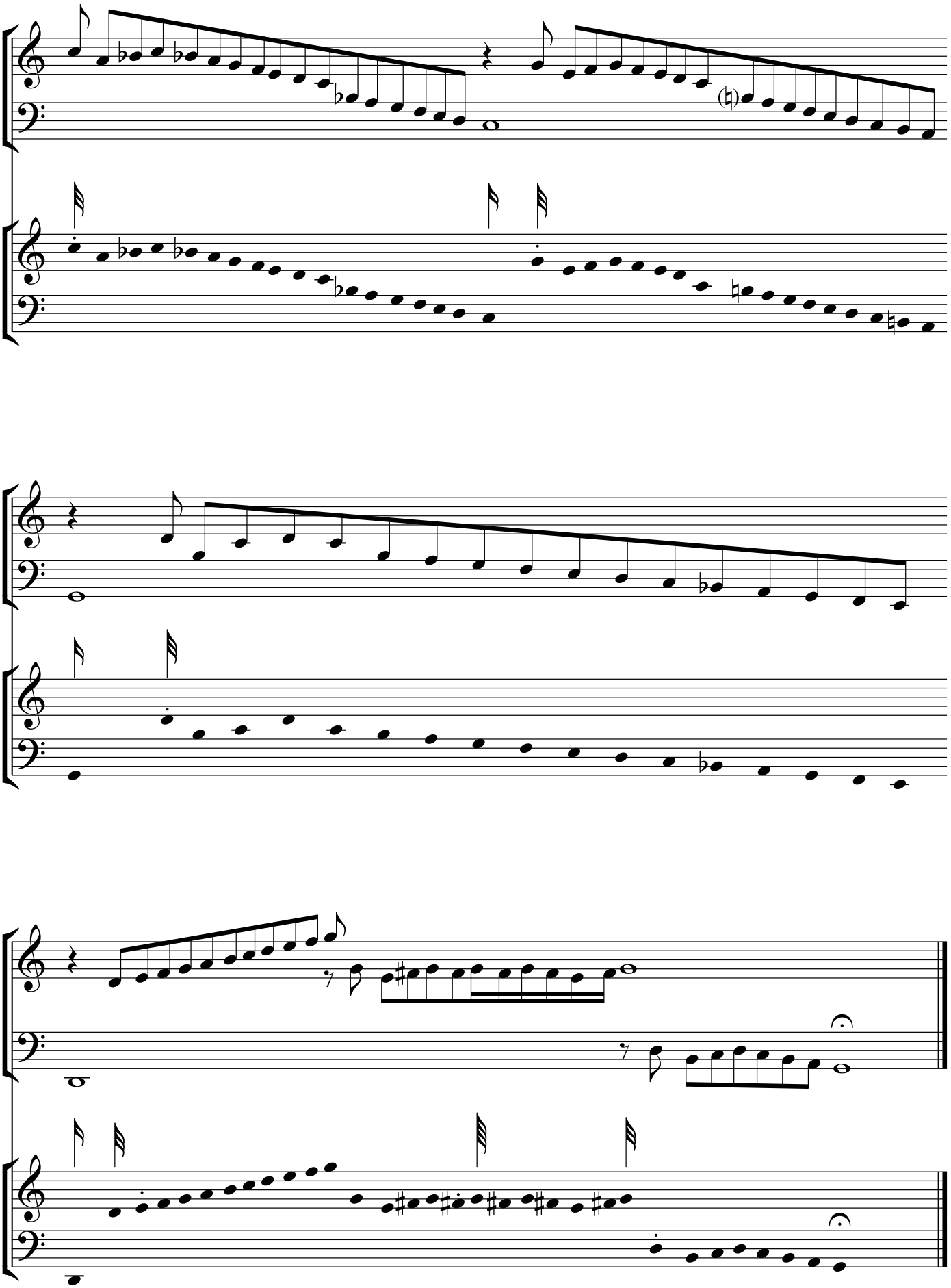

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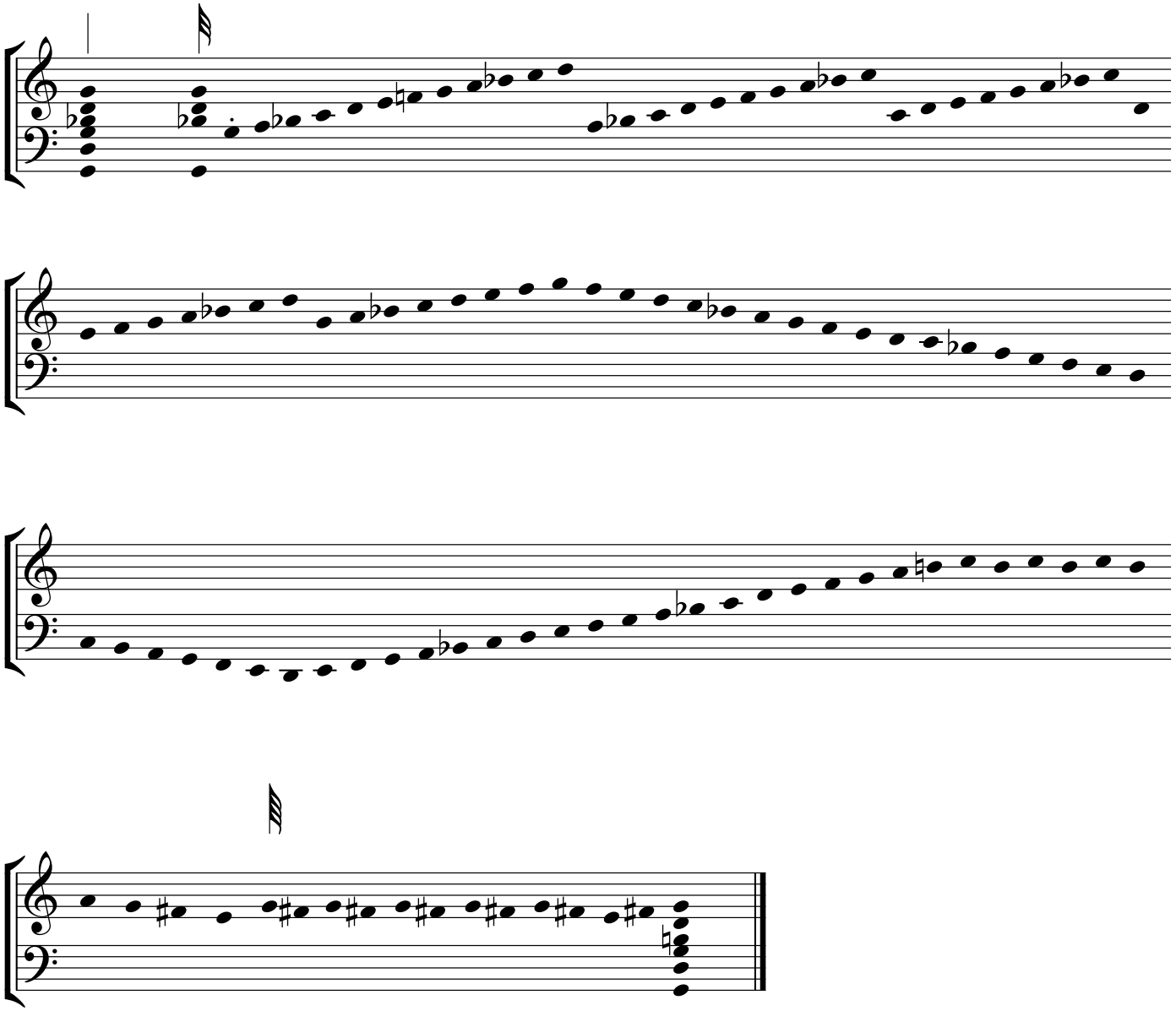
3ª



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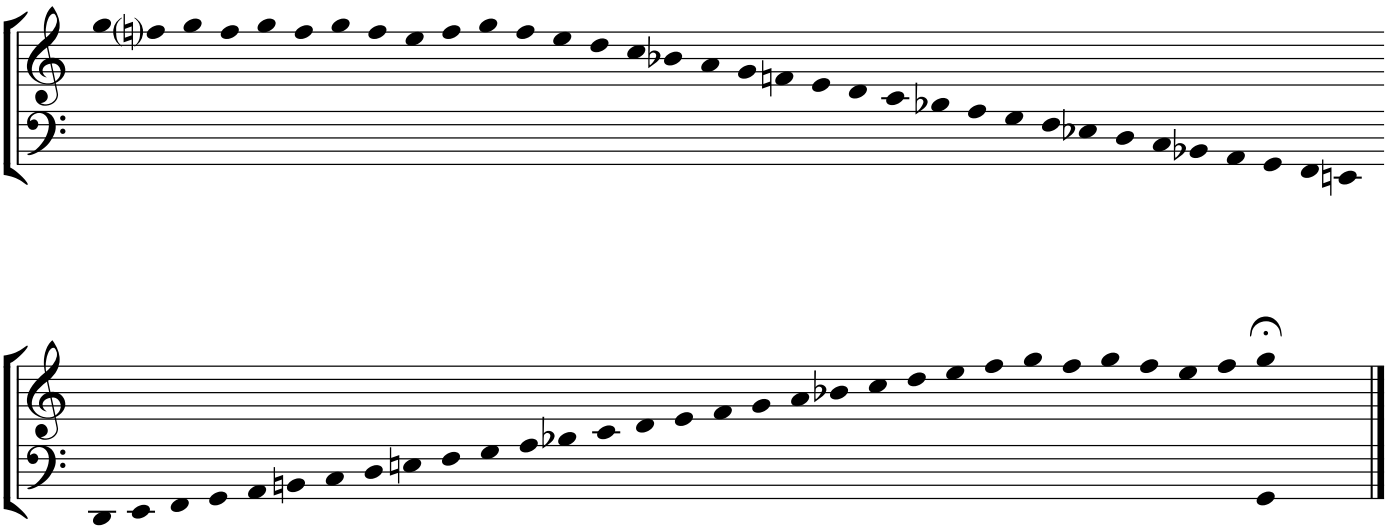
4ª



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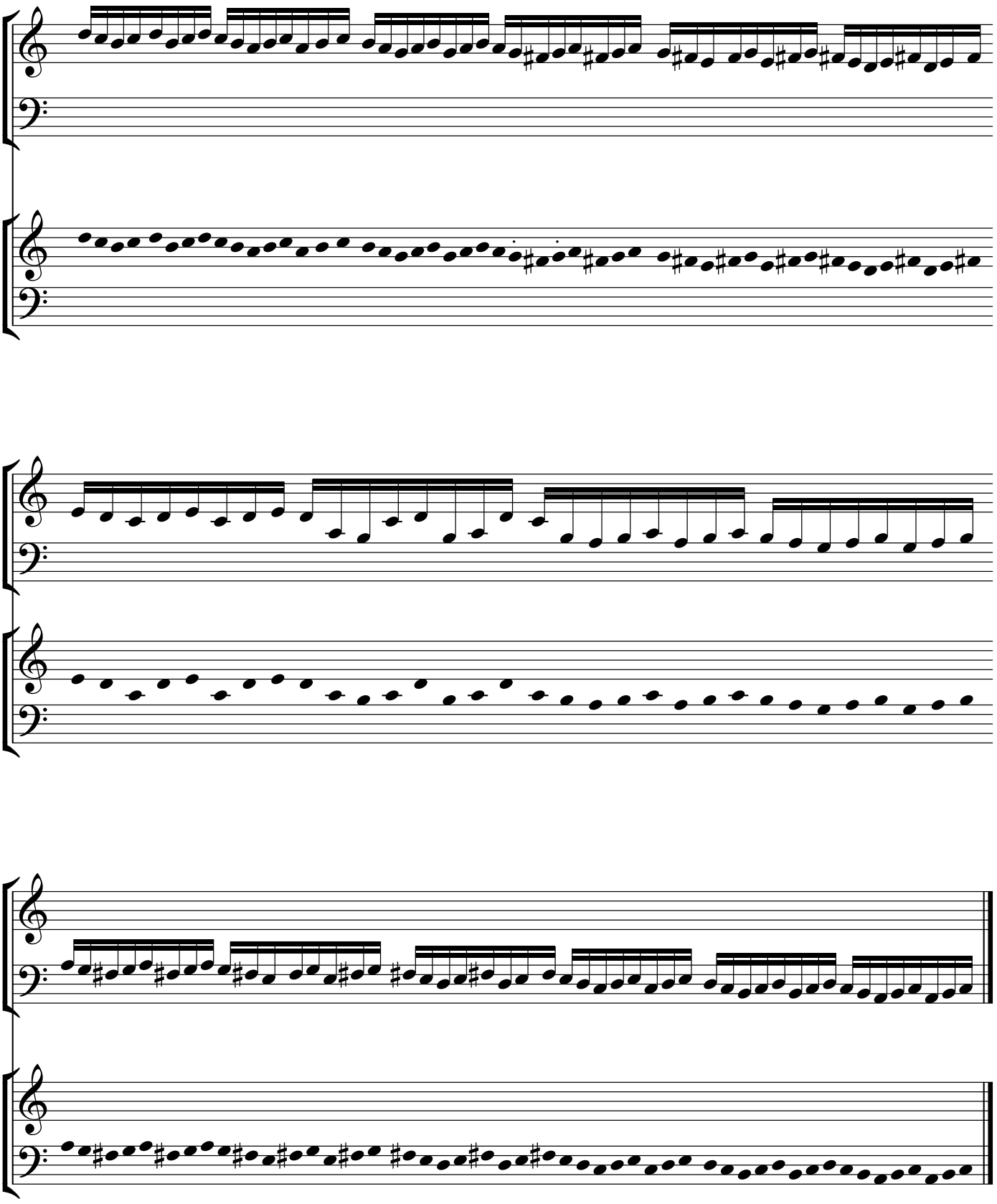
Tocchate di mj Amidie Moretti

Siena, ff. 73v - 74

1ª



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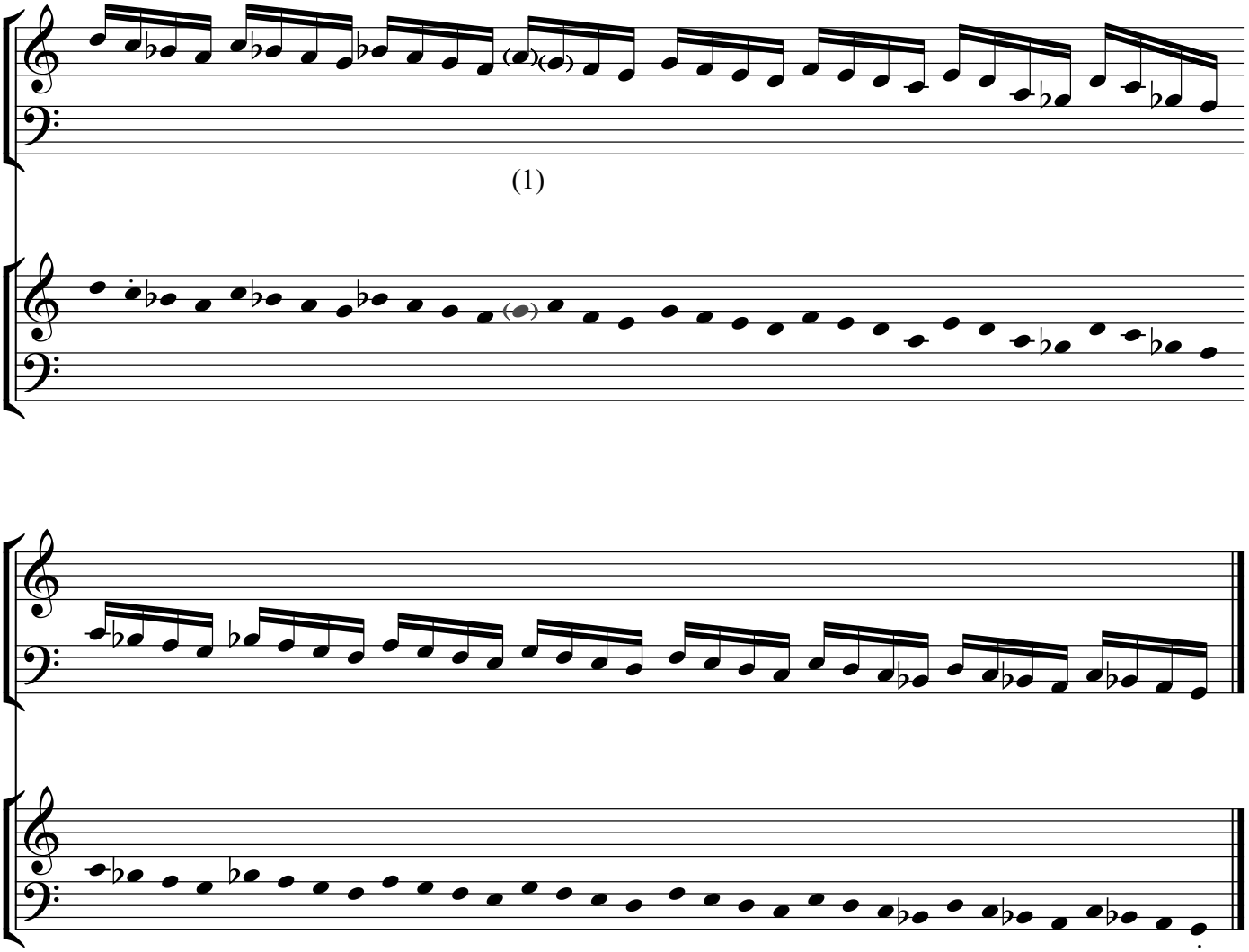
2da



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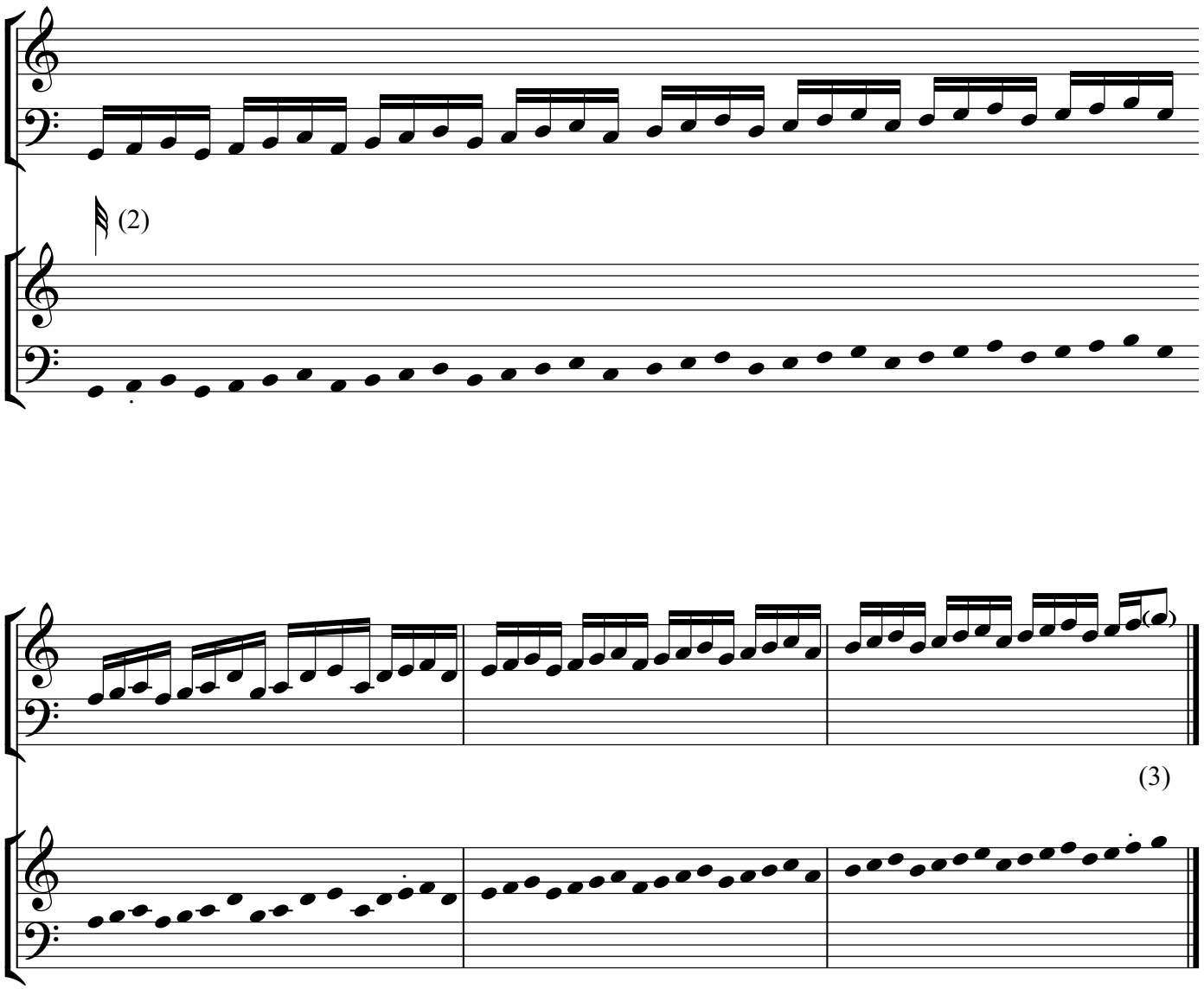

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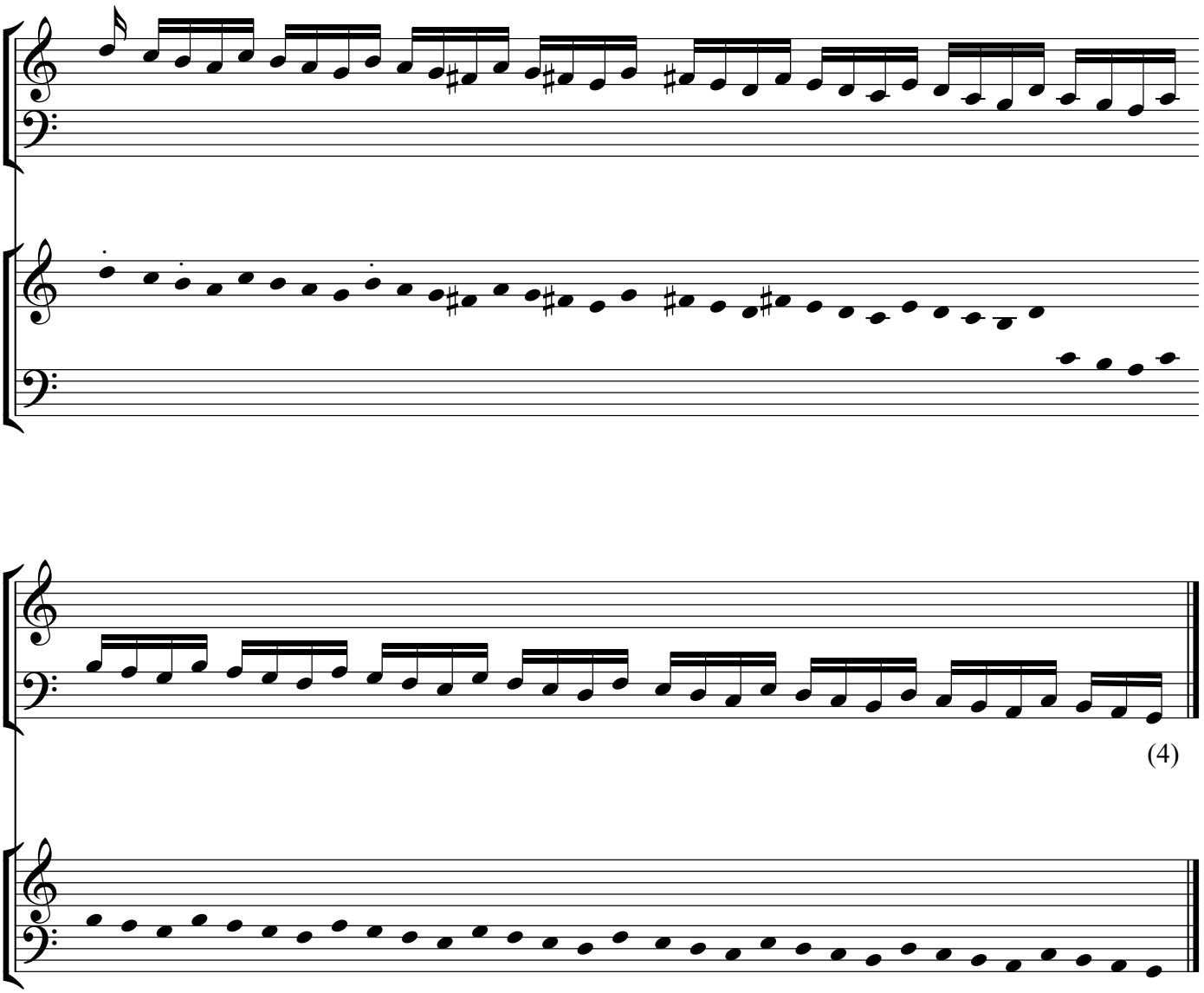
4ª



(4)

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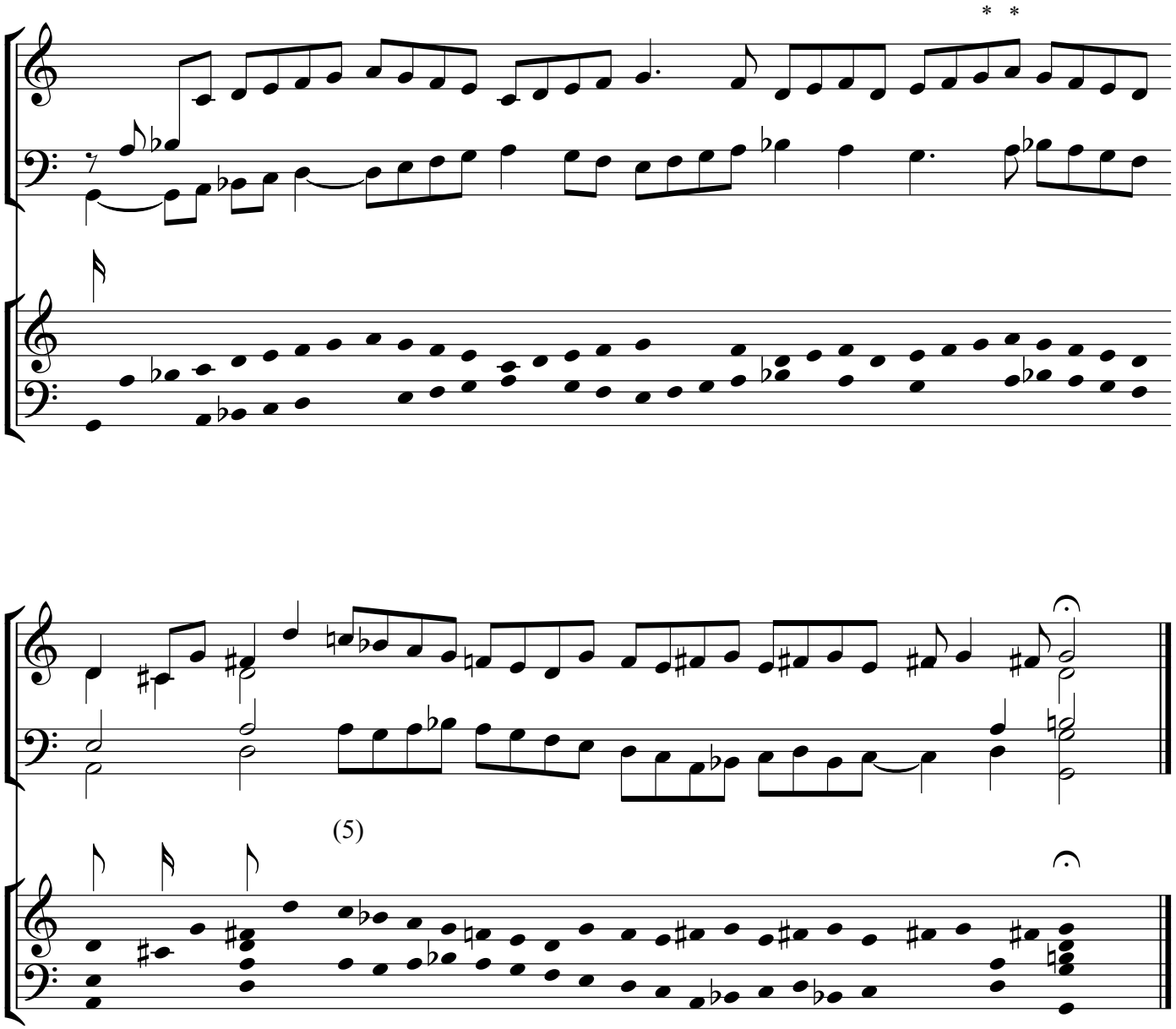
5ª



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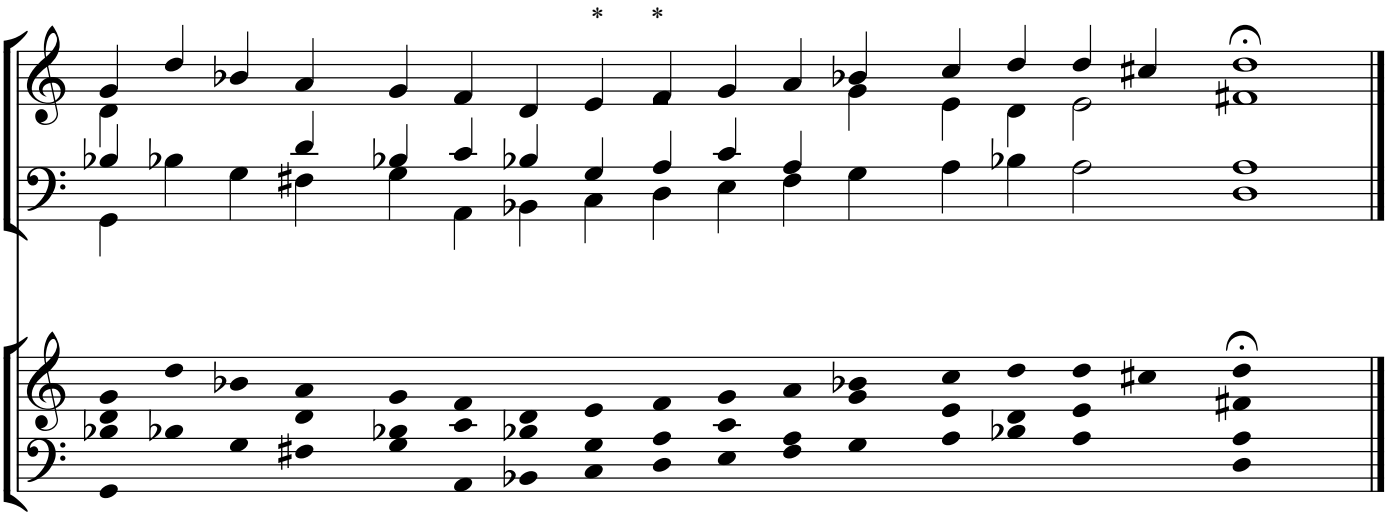

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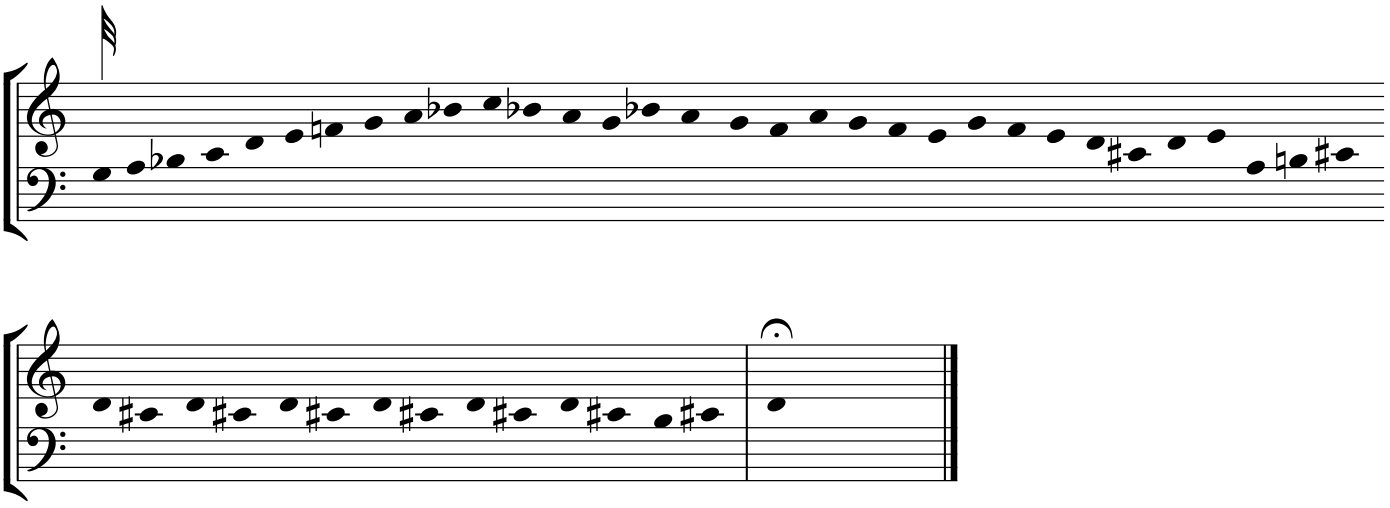

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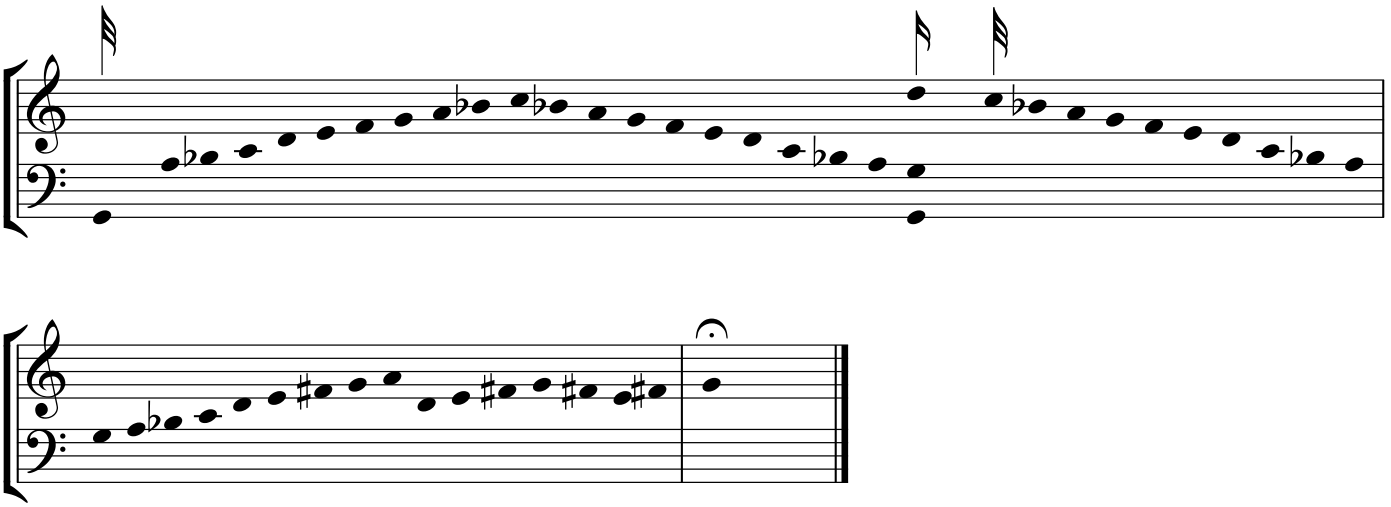

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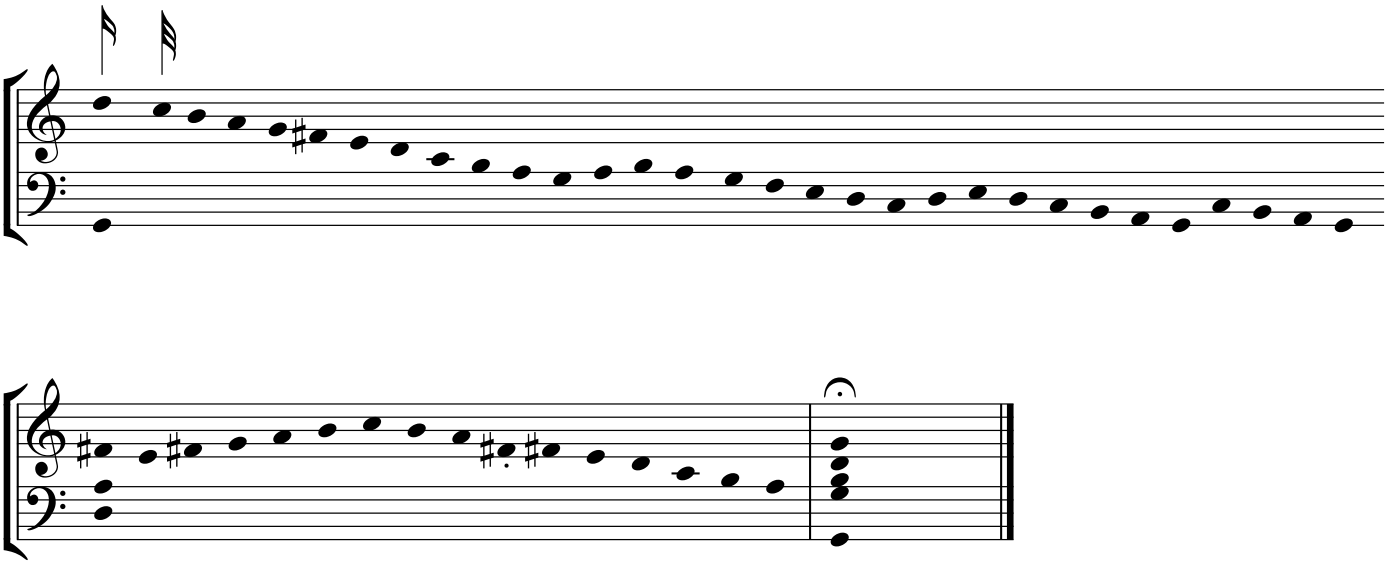

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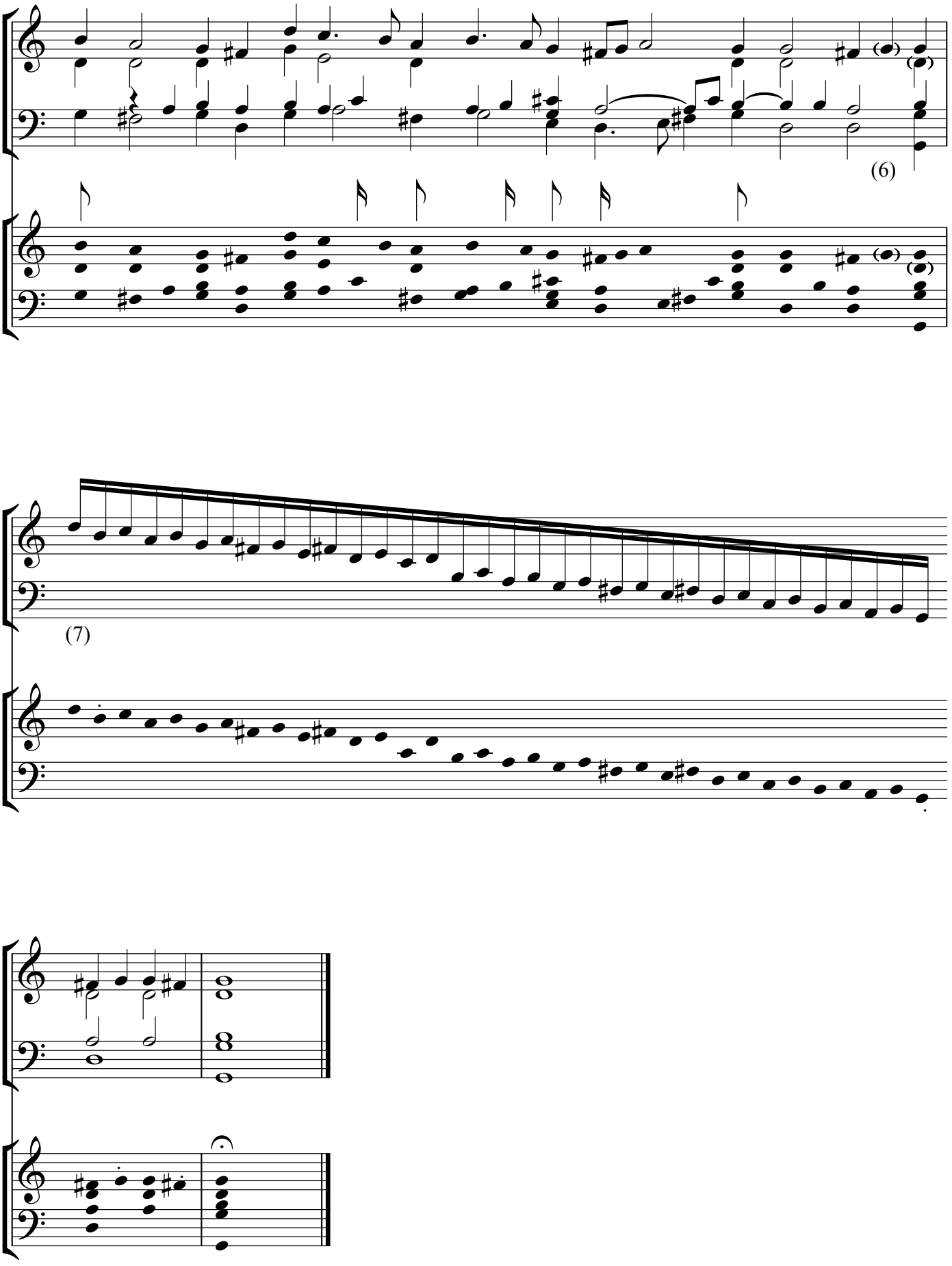

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Two intabulations of Thomas Crequillon's Ung gai Bergier

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Editorial notes

to the three versions of *Ung gai Bergier*

Three versions of *Ung gai bergier* are presented here:

For ease of comparison, I have transcribed the four voices of the vocal original, as published in Susato's Premier *Premier livre des chansons a quatre parties* (Sustato, 1543: *superius* partbook, f. xvi; *contra tenor* partbook, f. xvi; *tenor* partbook, f. xvi; *bassus* partbook, f. xvi), onto a two-staff system, so that the notation resembles my approach to the lute transcriptions.

A transcription of Molinaro's intablutation for lute (Molinaro, 1599: 135 – 137) is placed on the system underneath the vocal part. This follows my usual transcription procedure, as outlined in the *Editing and transcription policy*, except that, in order to facilitate comparison, I have transposed it a wholetone higher, placing it in the same key as the original and as the theorbo intabulation.

As opposed to my approach in other transcriptions of theorbo music (see the *Editing and transcription policy*), the transcription of the anonymous theorbo intabulation (*Kraków 40591*: ff. 5 – 6) uses a bass clef and an octave-transposed treble clef, with the treble staff notating the notes an octave higher than actual pitch. I have split the notes over the two staves according to their placement in the original voice parts, not according to register or pitch. Notice that this means that notes on the upper staff may occasionally be pitched lower than notes which I have placed on the bass staff. (Thus, what was the upper voice and which is notated as though it were the upper voice in the theorbo transcription, may well lie below notes which formed a middle voice in the original.) The inevitable ungainliness of the theorbo transcription nevertheless reflects the awkwardness of the intabulation on the theorbo.

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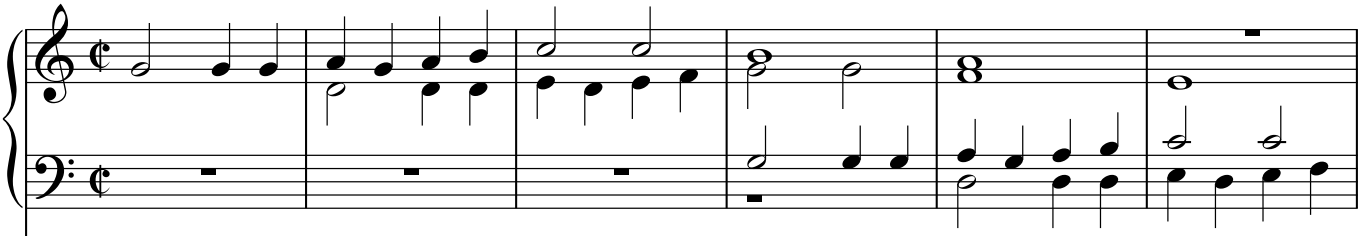
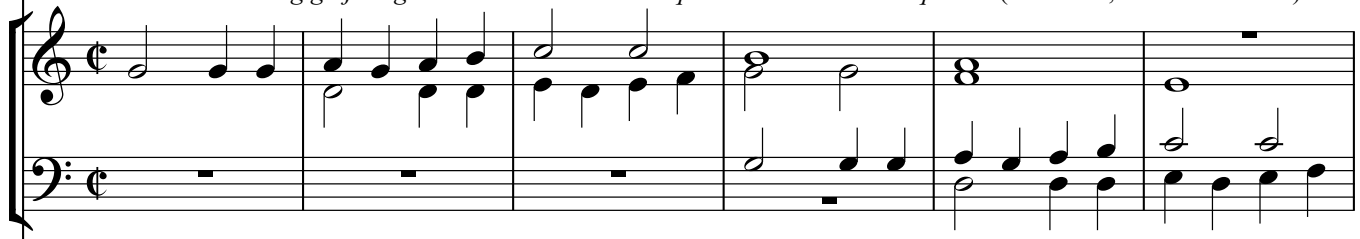
Ung gai bergier

Thomas Crequillon

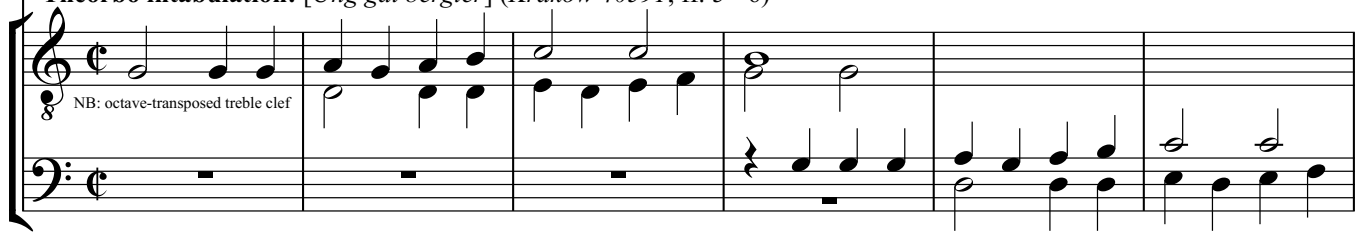
Vocal orginal: *Ung gay bergier* - Thomas Crequillon (Susato, 1543)



Lute intabulation: *Ung gaij bergier Canzone Francese a quattro di Thomas Crequillon* (Molinaro, 1599: 135 - 137)



Theorbo intabulation: [*Ung gai bergier*] (*Kraków 40591*, ff. 5 - 6)



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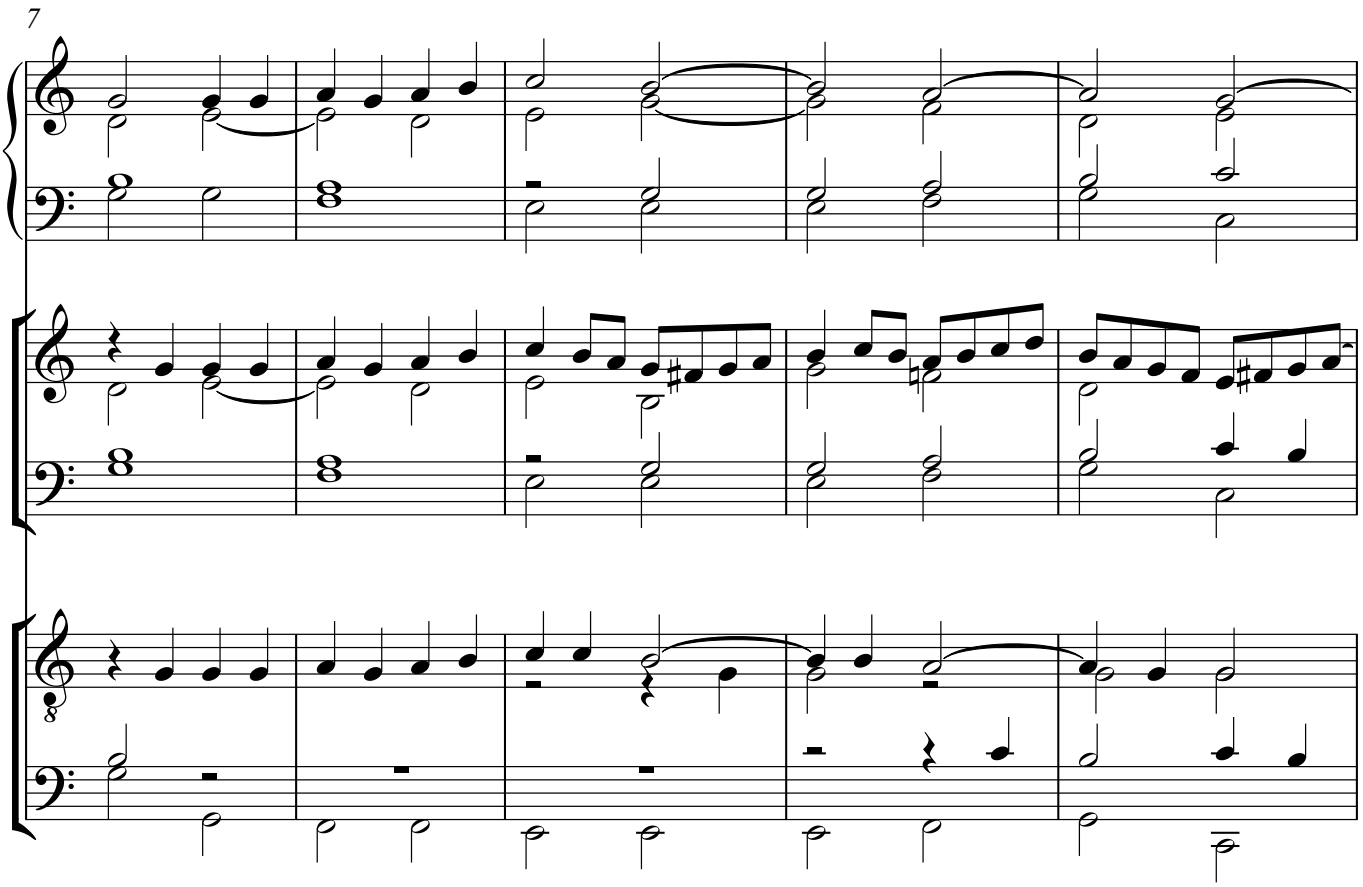

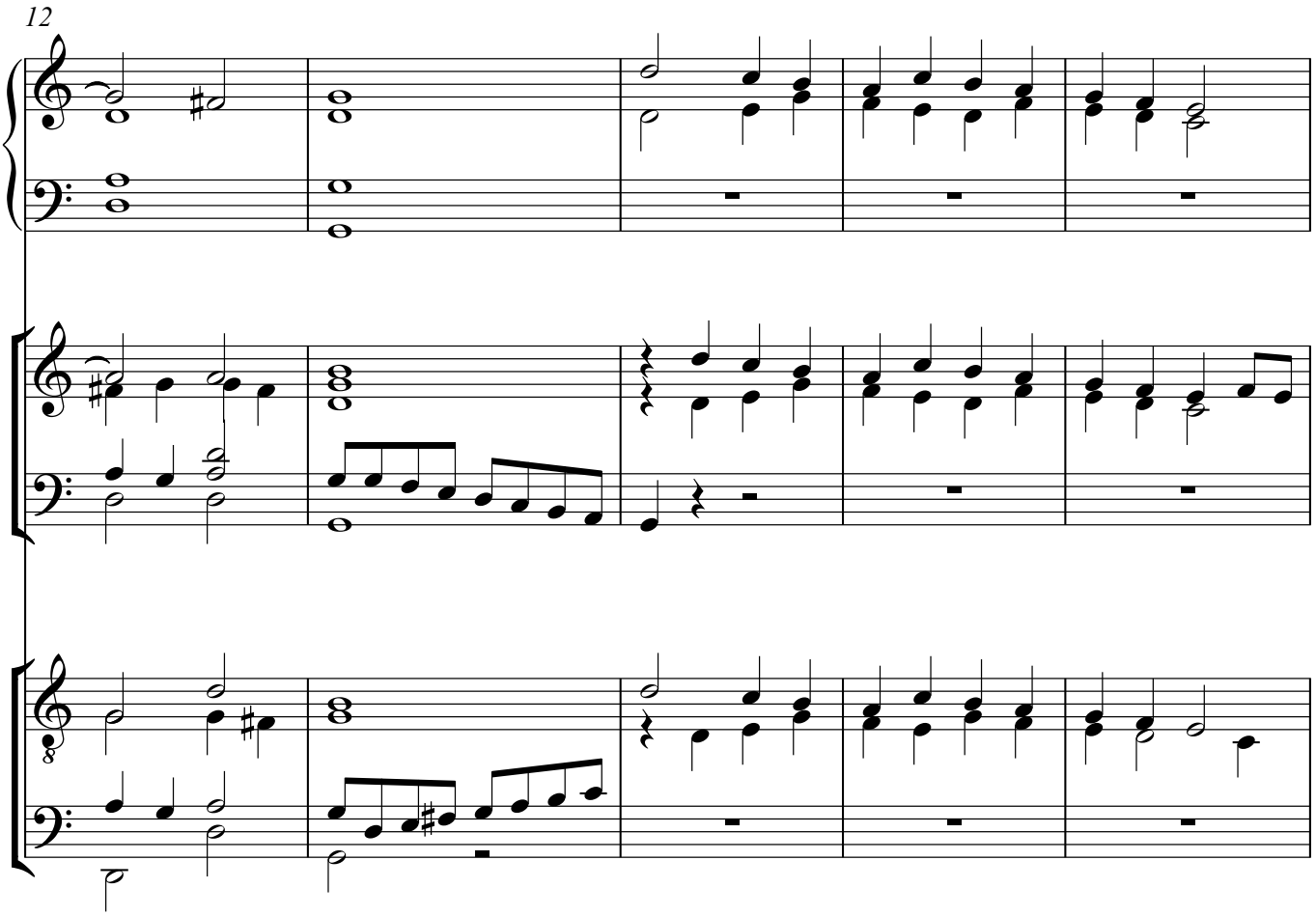

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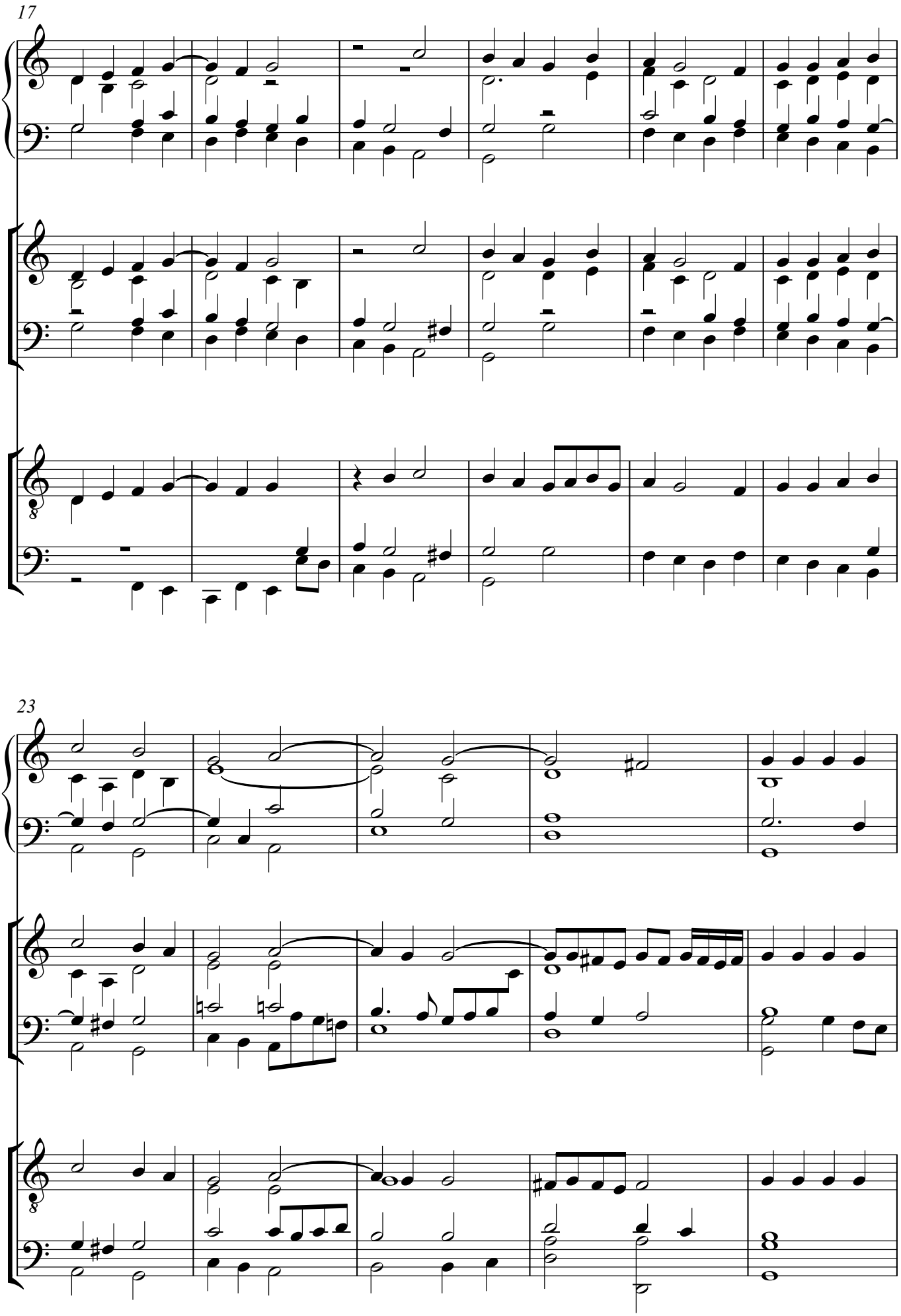

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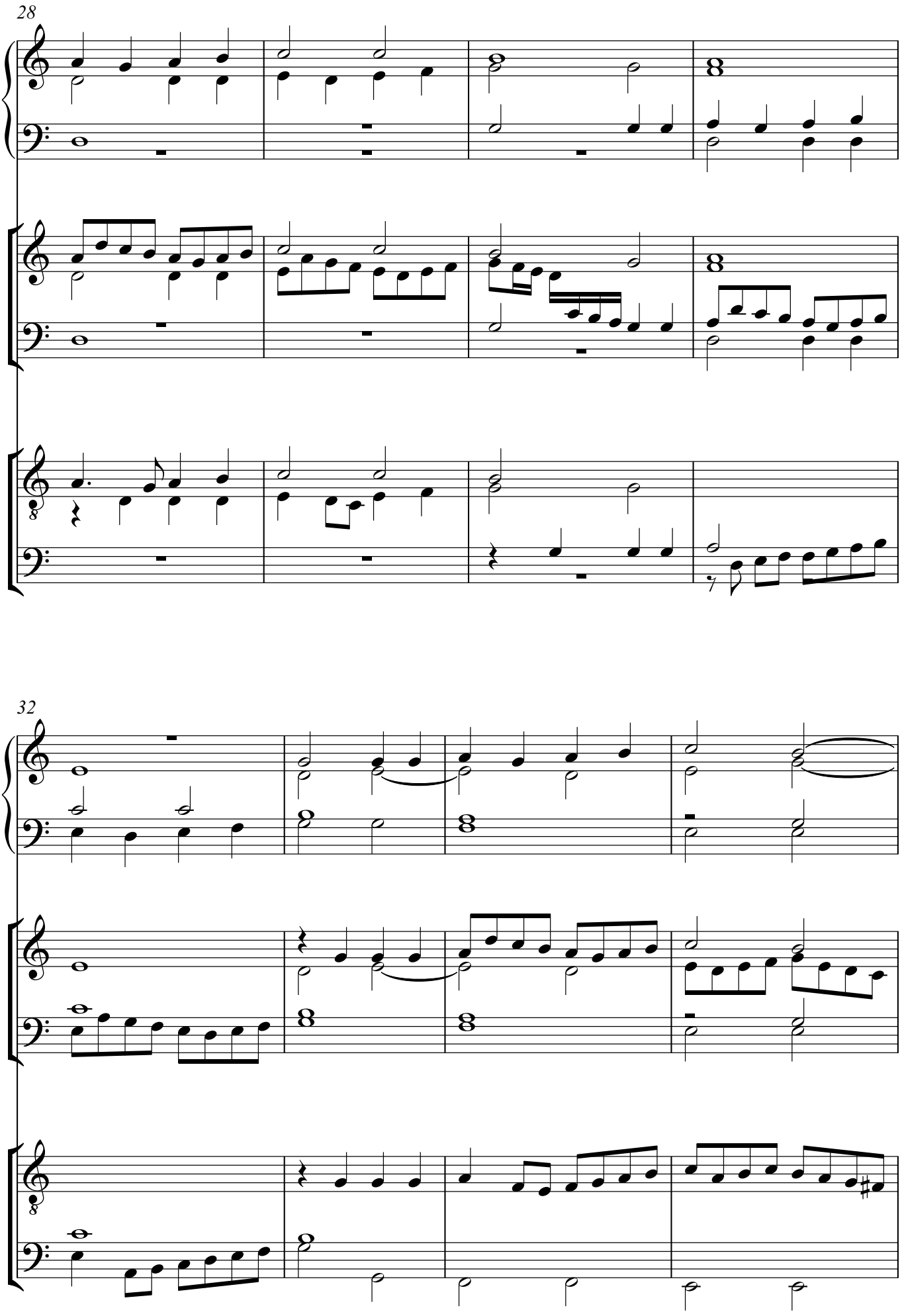

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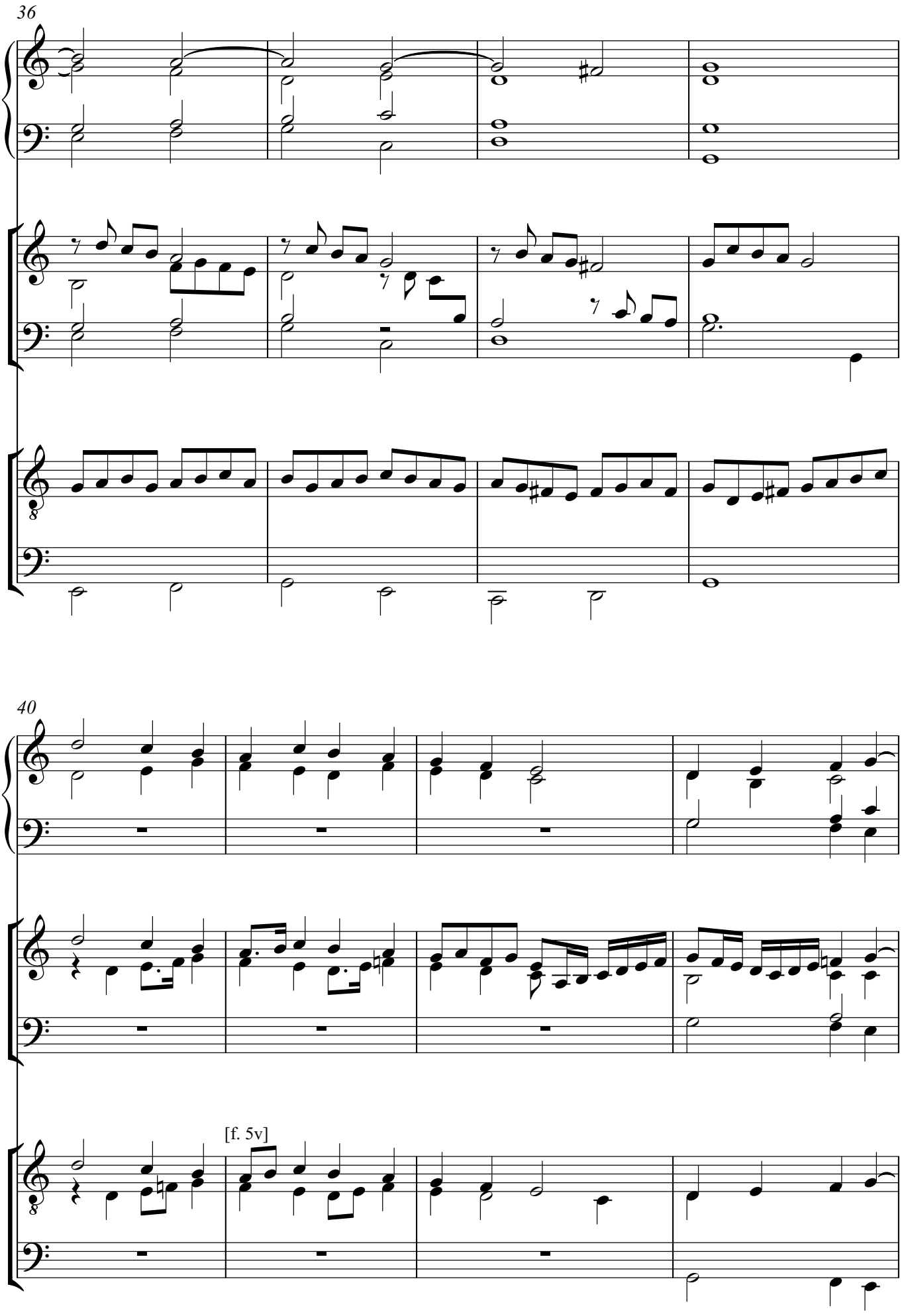

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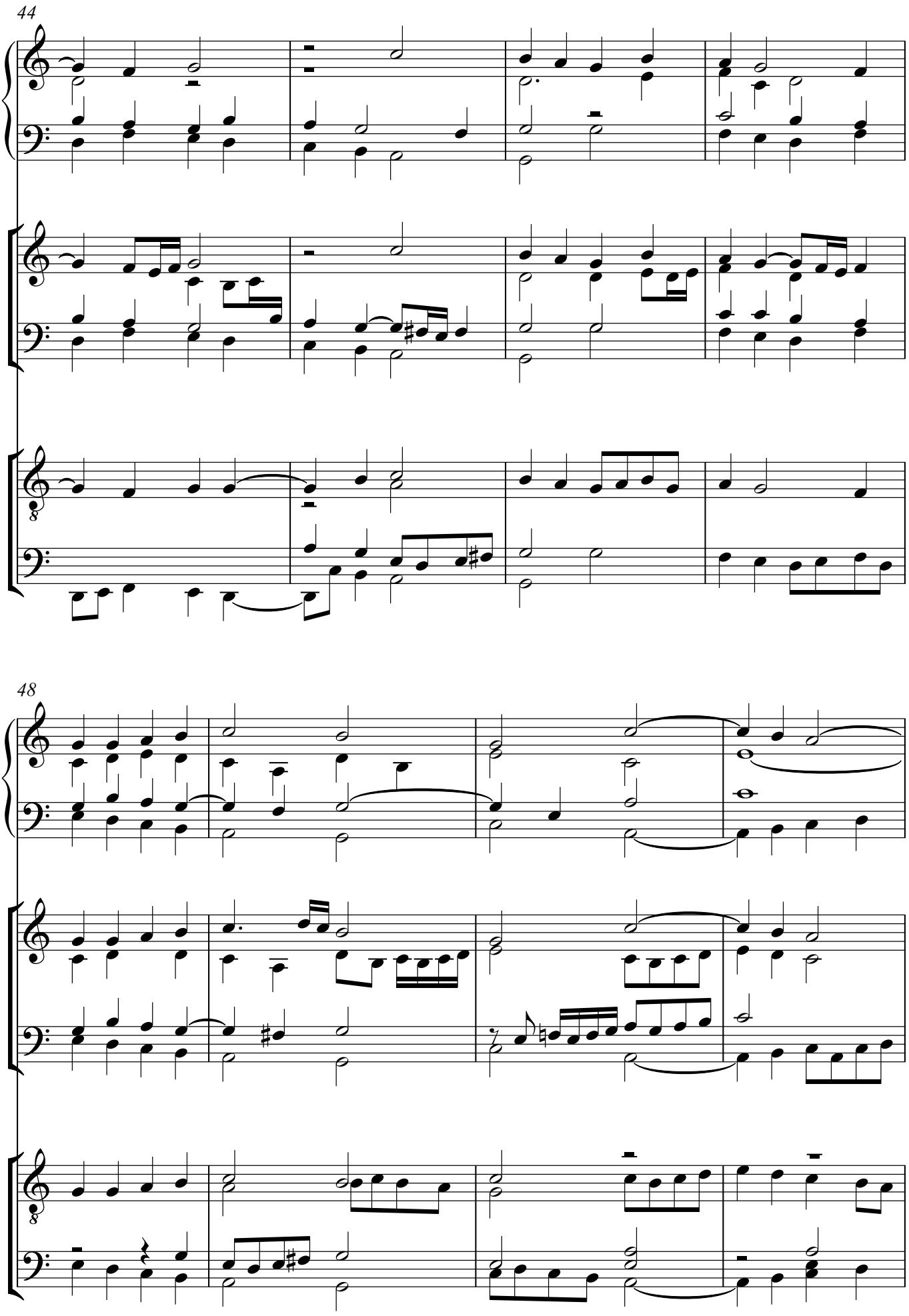

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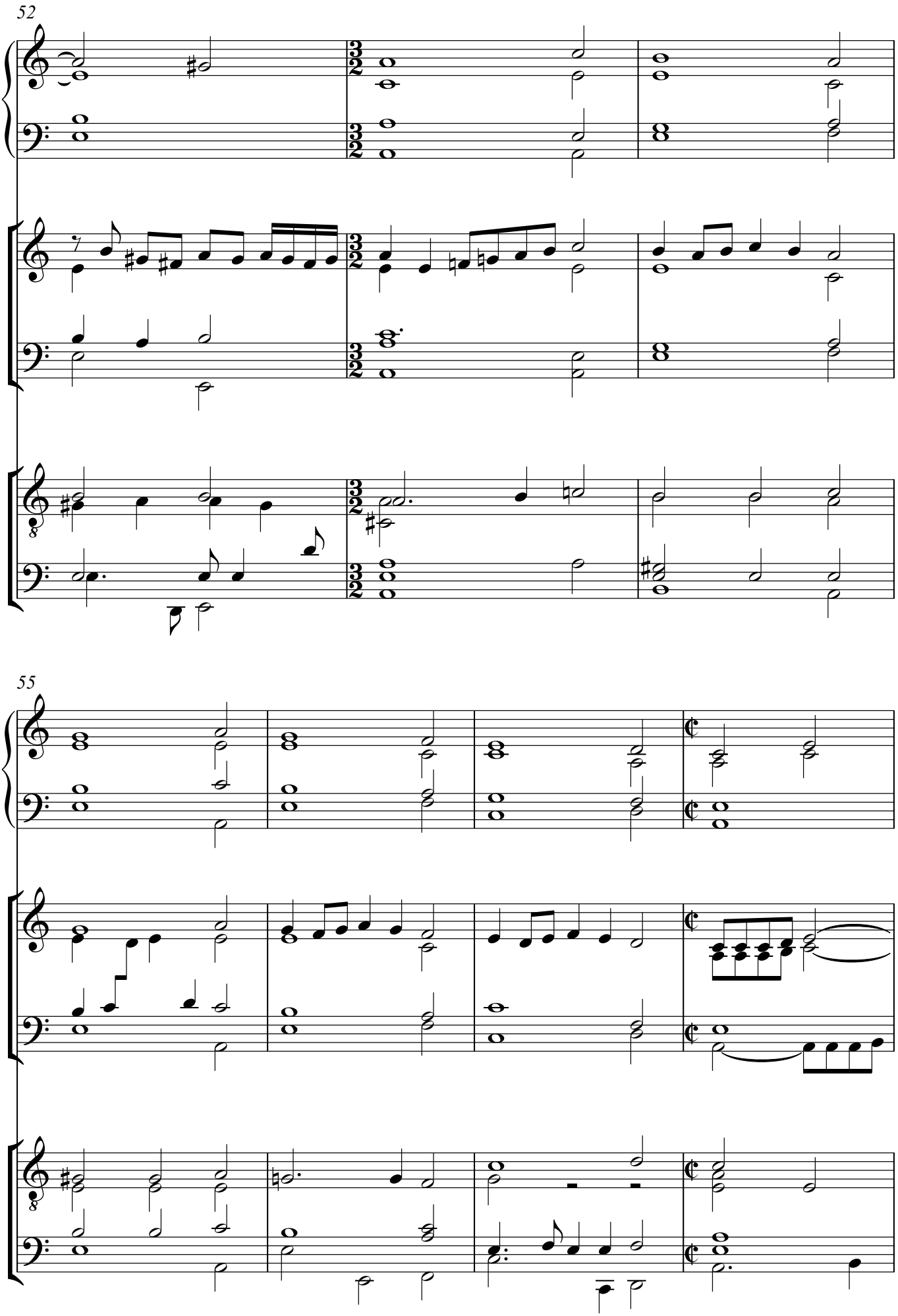

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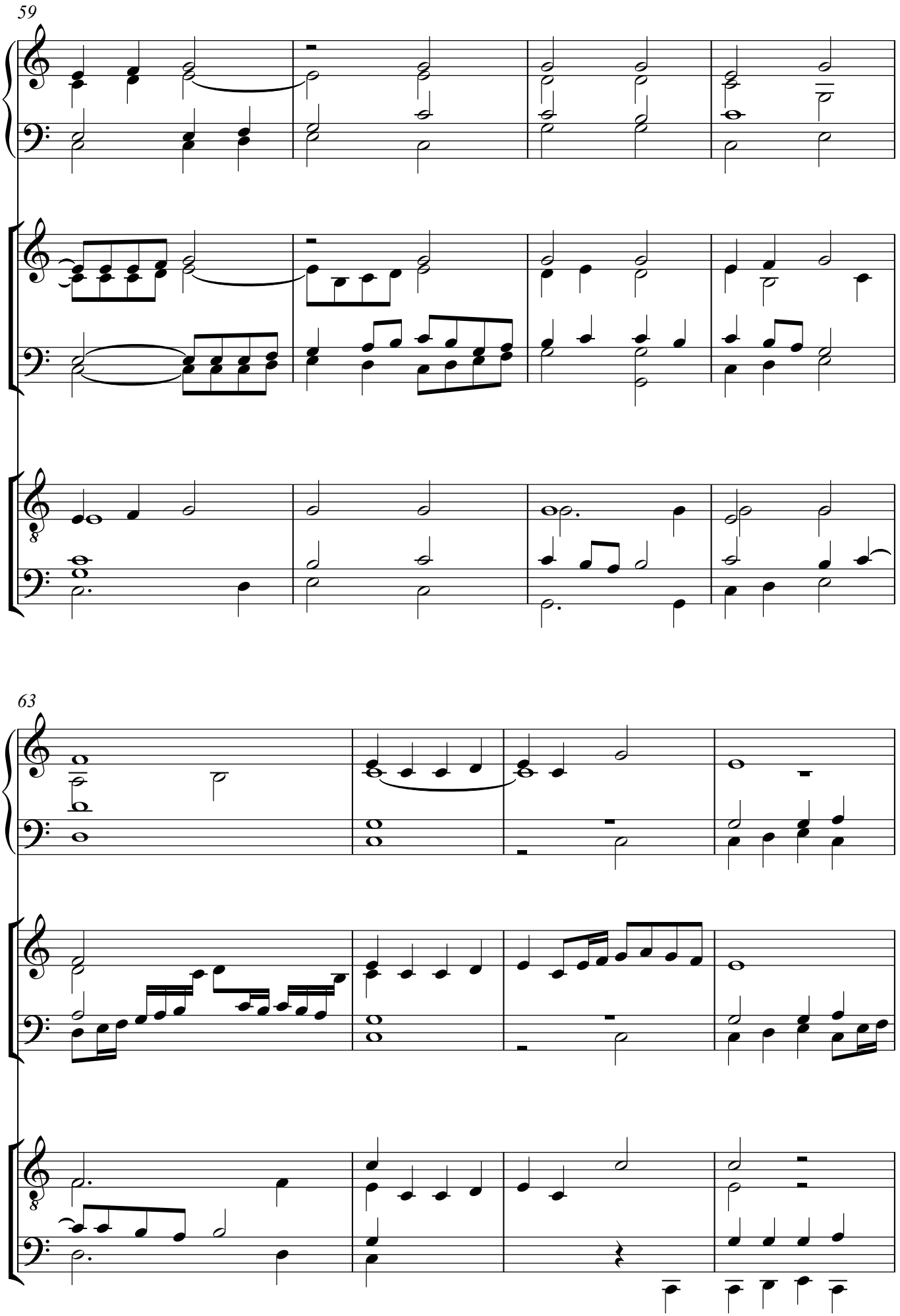

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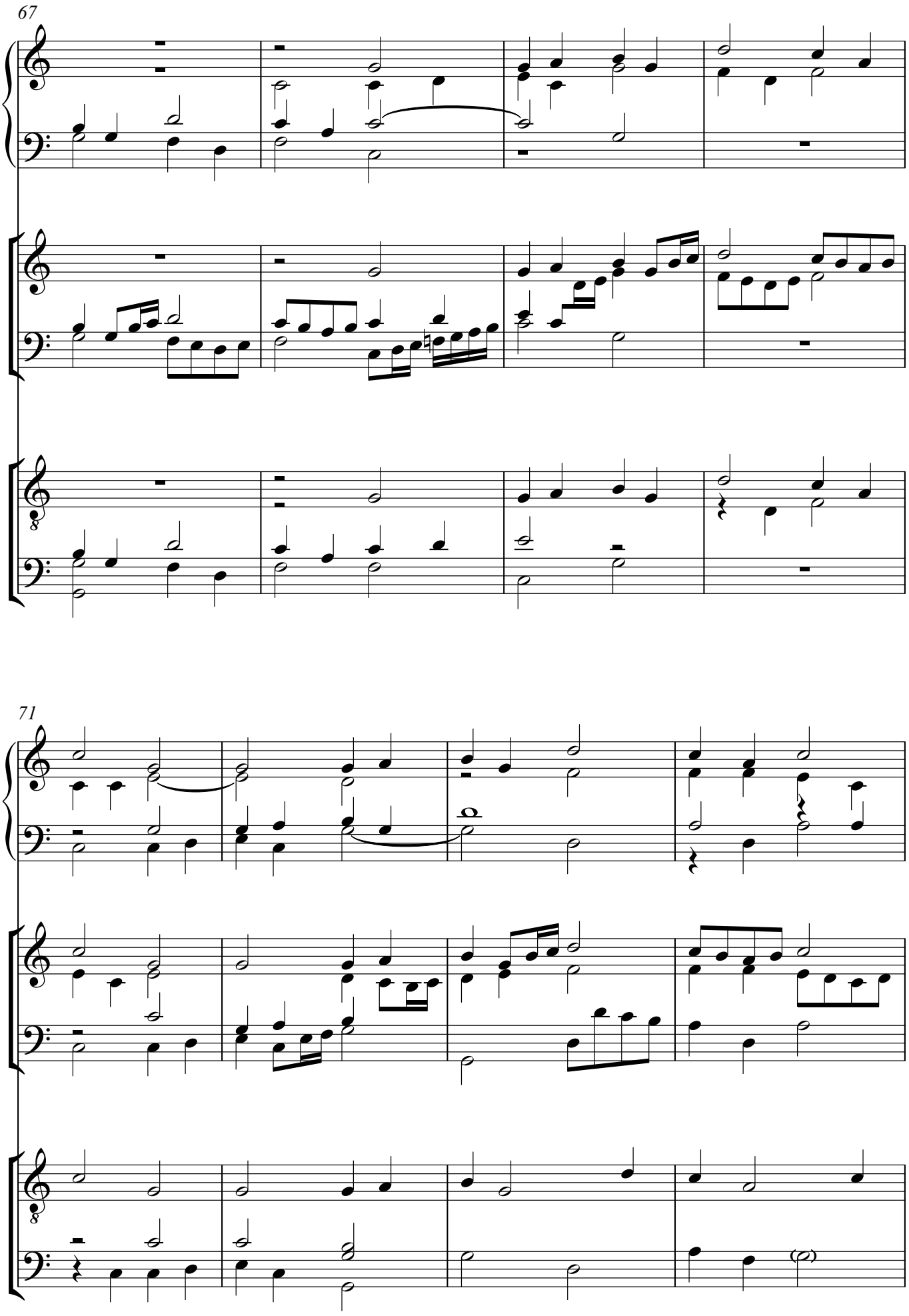

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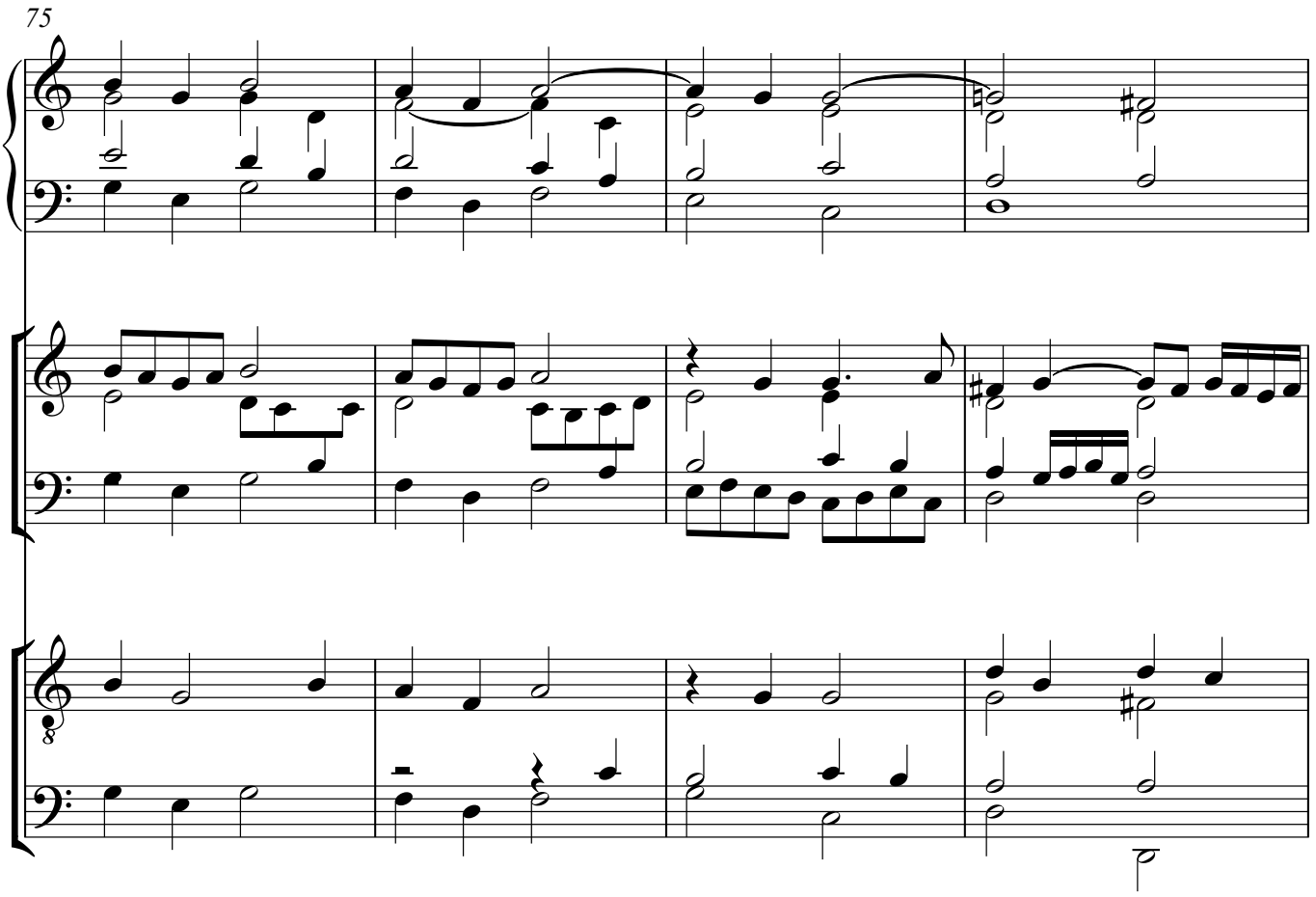

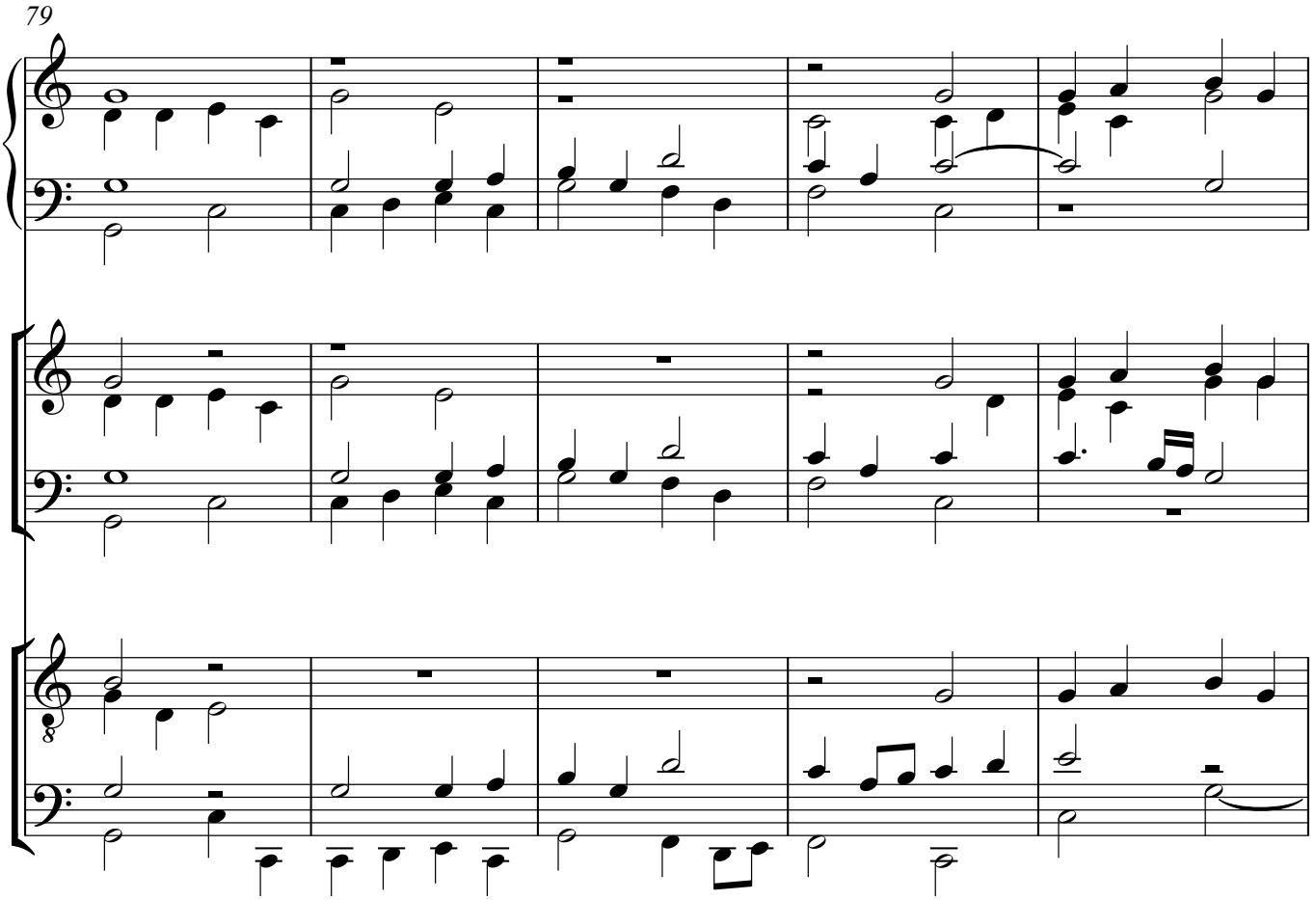

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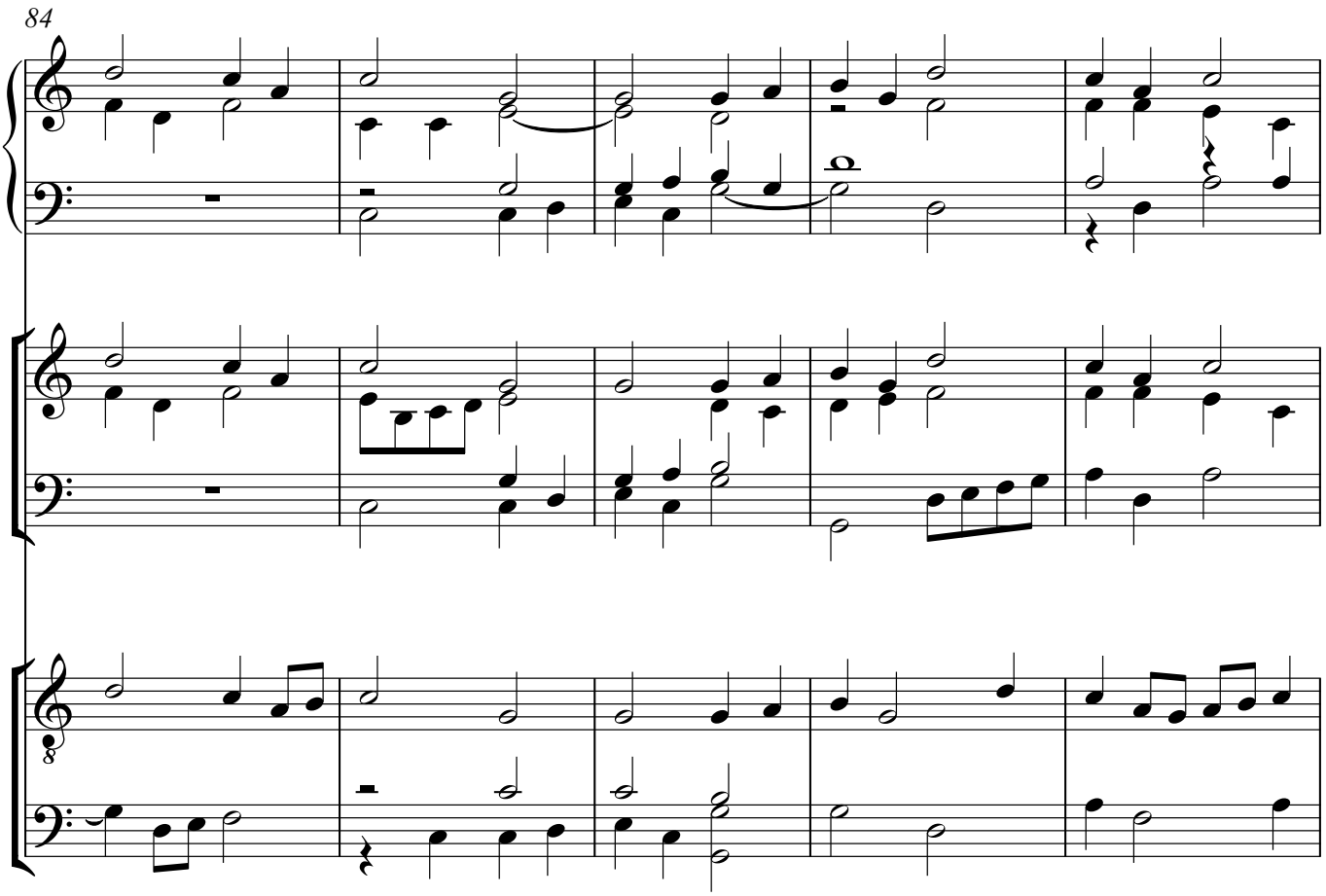

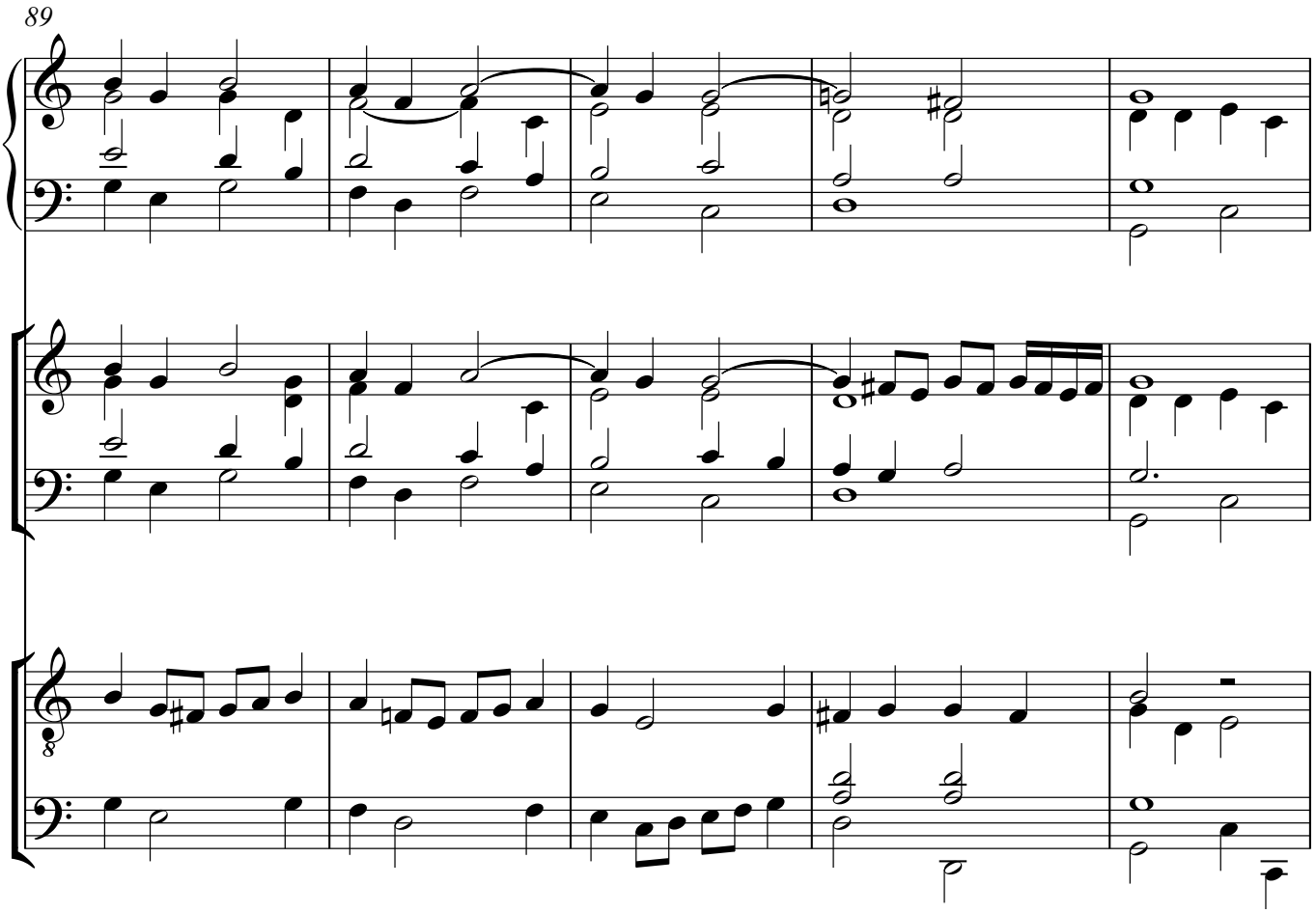

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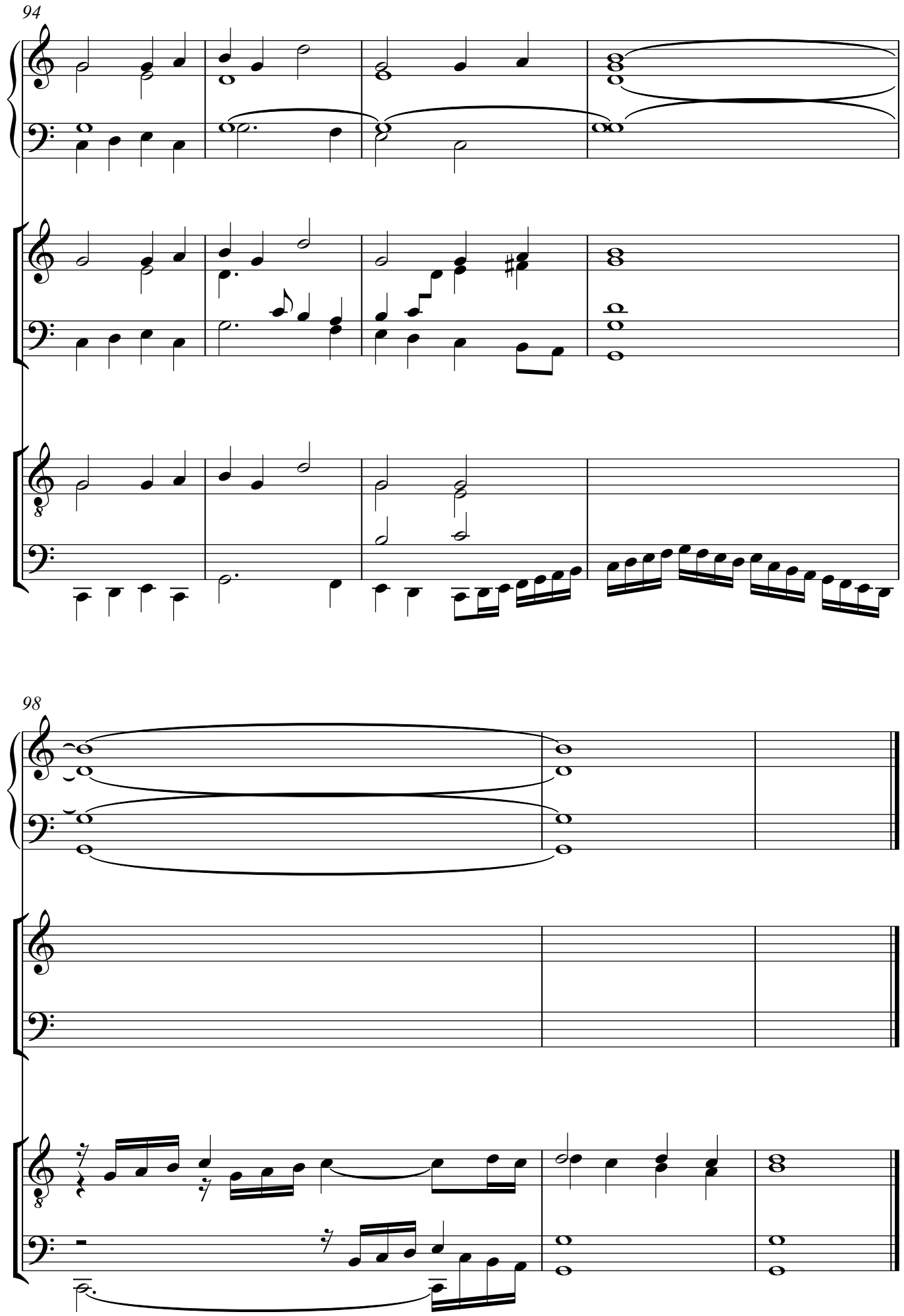

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Selected toccatas and related abstract works from the Barbarino *manuscript*

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Editorial notes

to the transcriptions from the *Barbarino* manuscript

General comments:

In the original tablature, pieces in the scribe's later handwriting feature additional performance instructions: dots placed *above* the tablature characters indicate left hand fingering, from which it is possible to deduce that four dots in the form of a square indicate the fourth finger, three dots in a triangle the ring finger, two dots the middle finger and one dot the index finger.

Single dots are, however, also used in the typical way on weak beats, which usually indicates the up-beat notes to be plucked by the index finger in thumb and finger alternation; these are placed *beneath* the tablature characters in the manuscript. To avoid cluttering, I have at sometimes chosen to omit these "up-beat" dots and to only notate the fingering dots.

Notes to Tochata de Luÿs Maÿmon, *p. 36:*

(1) The bar has too few beats in the original tablature. In the interpretative transcription, I have suggested extending the *groppo* figure.

Notes to Di Gio: B:, *pg. 75:*

(1) This bar is actually too long in the original tablature.

(2) The rhythmic indication is somewhat blotted, so that it resembles a crotchet. However, considering the preceding and following bars, it is reasonable to assume that a minim was intended.

(3) This bar occurs at the end of the line, without a barline, but notice that it only has three beats.

Notes to Ricercare dal Sig.r Giuseppe Giovanni, *pp. 228 – 232:*

(1) It is likely that the original tablature characters were written on the wrong lines. Assuming that they were actually intended for the fifth and fourth courses (as I have done in transcribing at the interpretative level) rather than the fourth and third courses (which I have kept in the first-level transcription), the resultant notes make more musical sense.

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(2) There is an ink stain in the original tablature, rendering the third bar entirely illegible; some notes may be discerned in the fourth bar, however. The notes in the interpretative transcription provide a suggested reconstruction.

(3) In bar 6 there is a '0' on the third course, i.e. an a (as written in the direct transcription level), which neither fits the harmony, nor convincingly forms a non-harmony note. I suggest that it may justifiably be omitted, or, as indicated in the interpretative transcription, that the '0' should have been a '2', i.e. a b-natural.

(4) In bar 17, the fourth tablature character, a '2', should probably have been a '3', i.e. a c', as indicated in the interpretative transcription.

(5) Smudging renders the rhythmic indication in the original tablature unclear.

(6) The '0' on the fifth course is clear, but is followed by what resembles unintentional smudging rather than an intentional tablature character.

(7) I have maintained the rhythm as indicated in the original tablature in both transcription levels; nevertheless, it is somewhat unusual. In the latter part of the bar there are some marks which I assumed are untidy tablature characters; however, they may not have been intentional marks.

(8) Bar 36 is followed by a cancelled character ('0' on fifth course, i.e. c) at the end of the line. Evidently the scribe wanted to start the next bar, but realised that there was insufficient space and chose to restart the bar on the next system.

(9) An extra rhythmic symbol appears to have been deleted.

(10) Bar 38 has an extra, erroneous barline in the original tablature.

(11) At bar 65, towards the end of the second *parte*, some lines resemble extra rhythm indications, but these must be dismissed as they do neither fit nor make sense.

(12) One of the tablature characters on the last beat of bar 115 is unclear in the original, but can be assumed to be a '2' on first course , i.e. a'.

(13) Bar 127 occurs at the end of the page in the manuscript. The scribe ran out of space and the bar is not clearly legible. The characters which are legible do not rhythmically complete an entire bar. Therefore, in the interpretative transcription, I have extended the ornament by two notes to fill the bar.

(14) The last tablature character in bar 142 is a '4' on the first course. It seems probable that this should rather have been on the second course, i.e. an f '– sharp as indicated in the interpretative transcription.

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(15) In bar 220, the last character is a '0' on the third course, i.e. an a. Considering the imitation that follows, a '2' i.e. a b, would be more in line with expectations, as I have indicated in the interpretative transcription.

(16) Bar 231 has some smudging over the rhythm indications.

(17) In bar 256, the last character is a '1' on the third course, but following the ascending line, one would expect a '3', i.e. a c', as I have suggested in the interpretative transcription.

(18) At the end of bar 269, the d' and d'' are not aligned one above the other. This is complicated by the fact that the rhythm sign is repeated. However, in order to accommodate the notes in the given rhythm, it is to be assumed that these two notes must be played together.

Notes to Tocata di Lorenzino*, pp. 280 – 281:*

(1) After this bar, which occurs at the end of the second system on page 280, the six bars in the third system of the original tablature have been crossed out. This is evidently due to erroneous barlines, for these bars appear almost identically on the fourth system, with the barlines corrected. Bar 18 in my transcription represents the first bar in the fourth system.

(2) A quaver rhythmic indication is needed here, but is missing in the original tablature.

(3) Bar 37 is not clearly legible in the original tablature, for the scribe made a few cancellations and corrections to the tablature characters. Both transcription levels present a reconstruction according to that which is legible.

(4) The semiquaver rhythmic indication for the last two notes of this bar is missing in the original tablature.

(5) In the original, there is a barline which has been cancelled at this point.

(6) The barline in the original tablature is erroneous and was cancelled by the scribe.

(7) The rhythmic indication shows a quaver rhythm for the last chord of this bar. However, to fill the bar, a crotchet beat is required for this, as I have transcribed in the interpretative transcription.

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Notes to La Spagnoleta Tochata, *p. 362:*

(1) There is an erroneous barline after the a' in the original tablature.

(2) Before the e', there is a character which may be read as a d' (as shown in the first-level transcription). However, this makes the bar too long, hence in the interpretative transcription, I have assumed that it is an unintentional mark.

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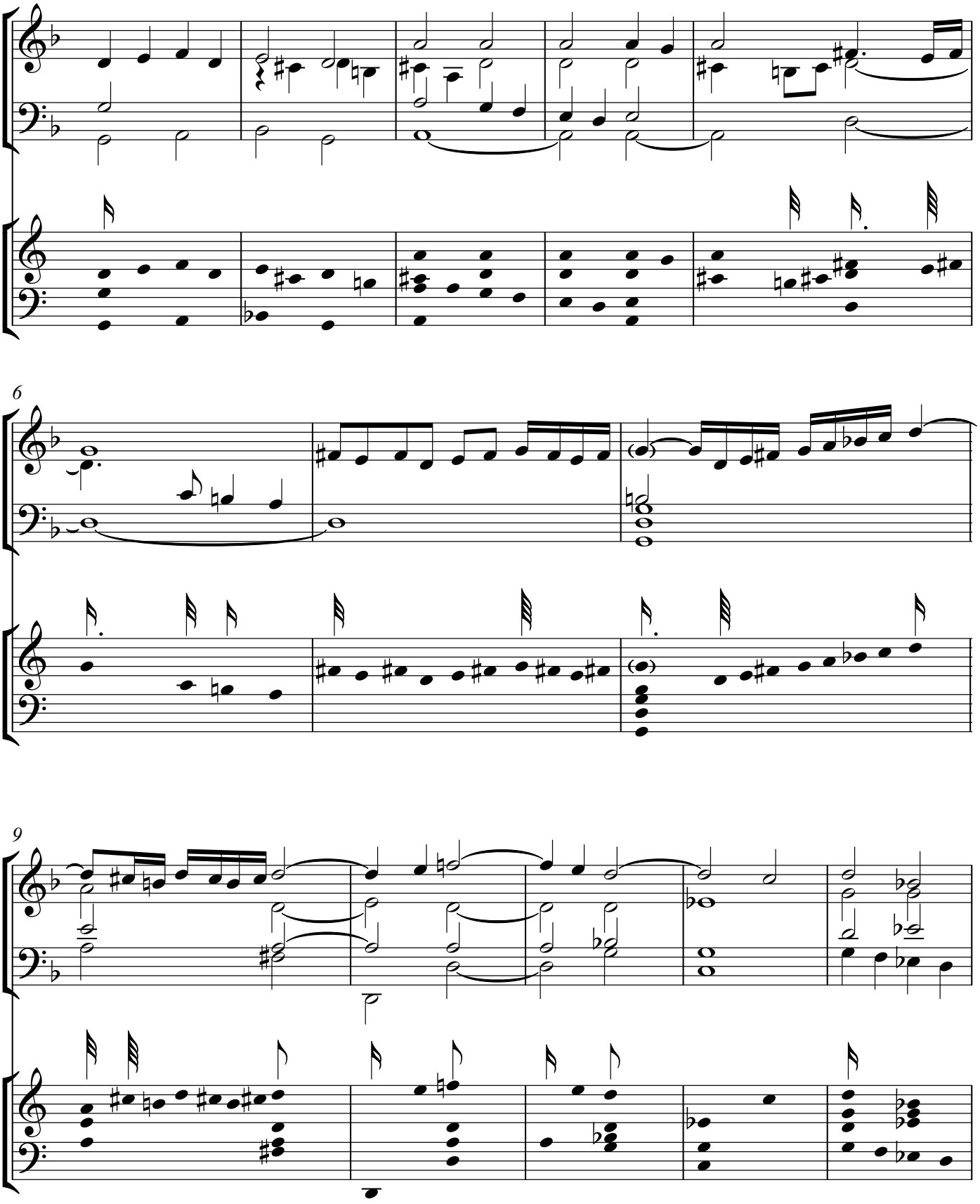
Caprici de Luys Maymon

Barbarino, p. 13



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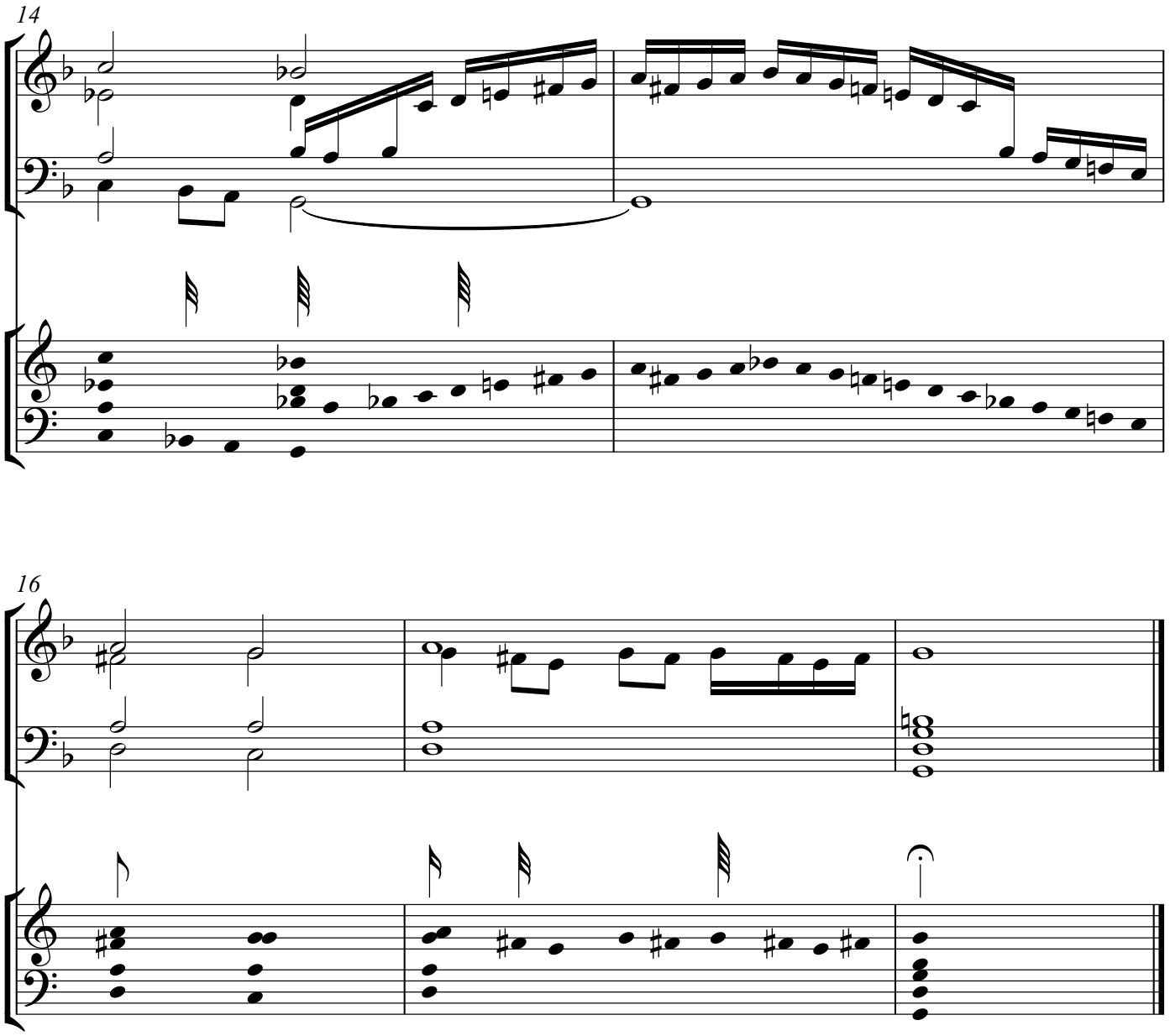

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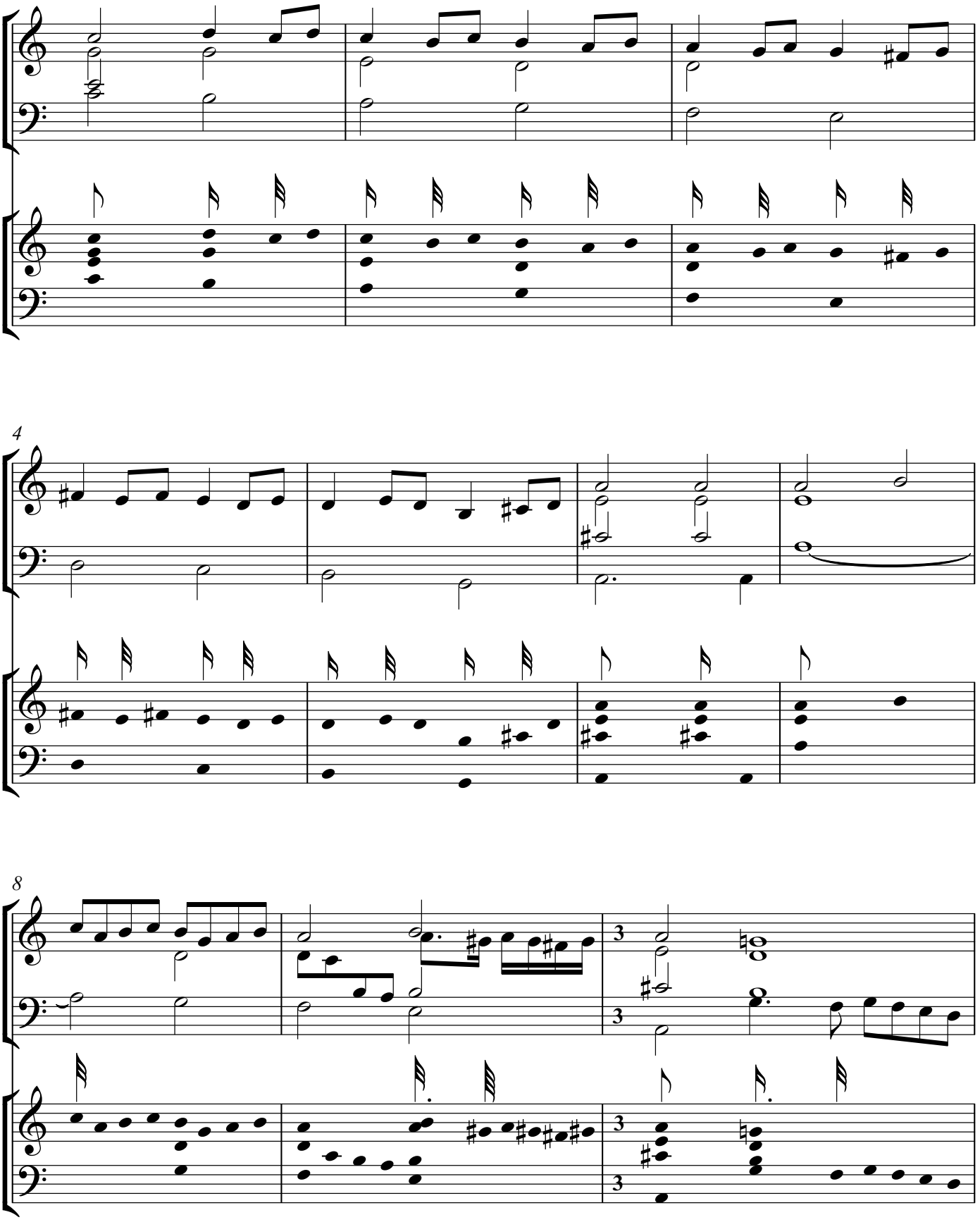
Tochata de Luÿs Maÿmon

Barbarino, p. 35



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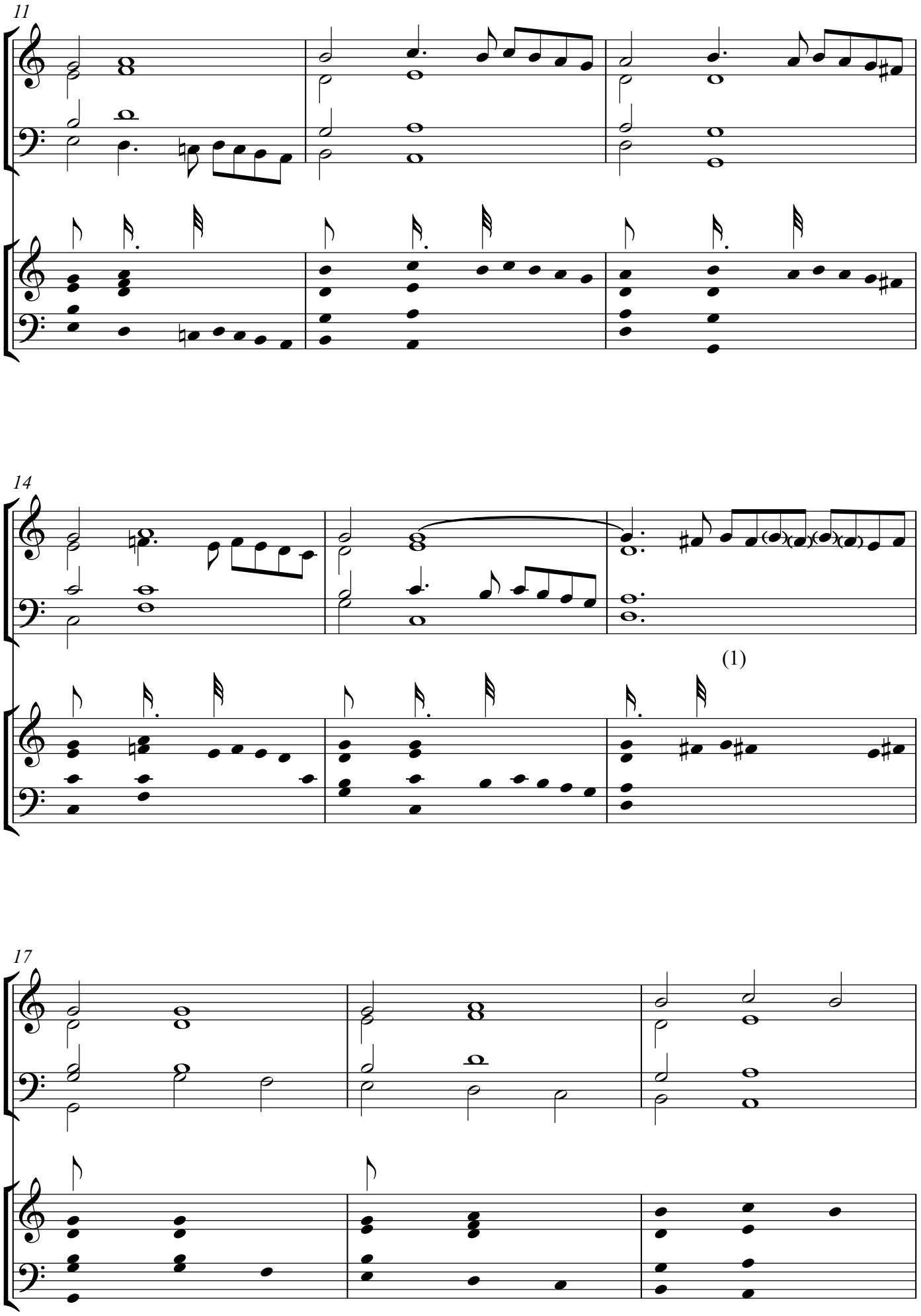

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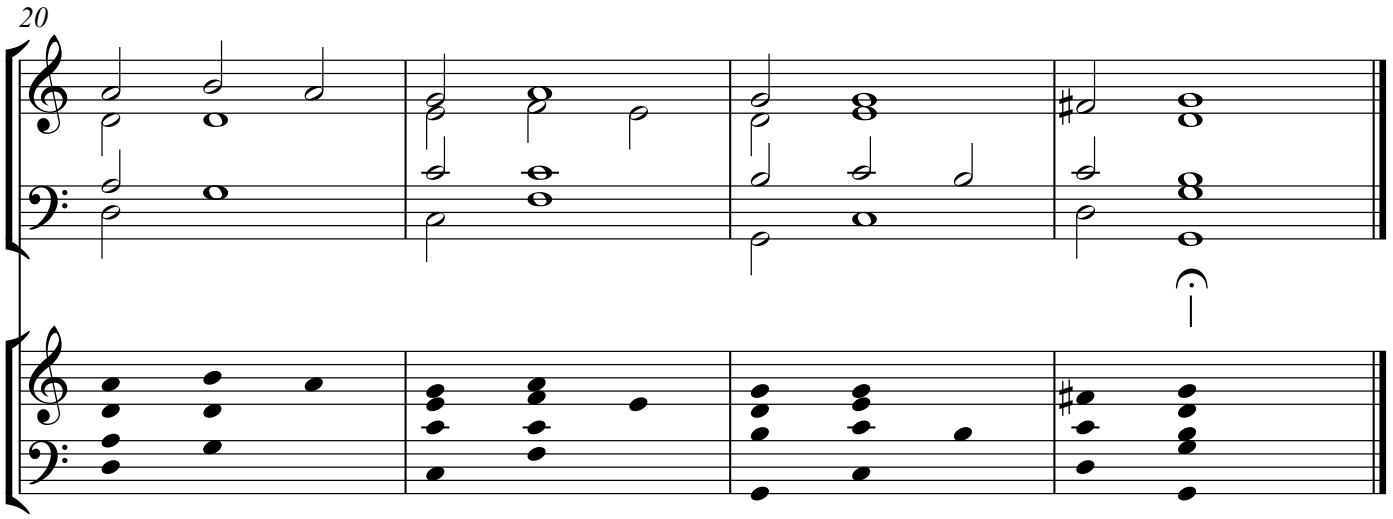

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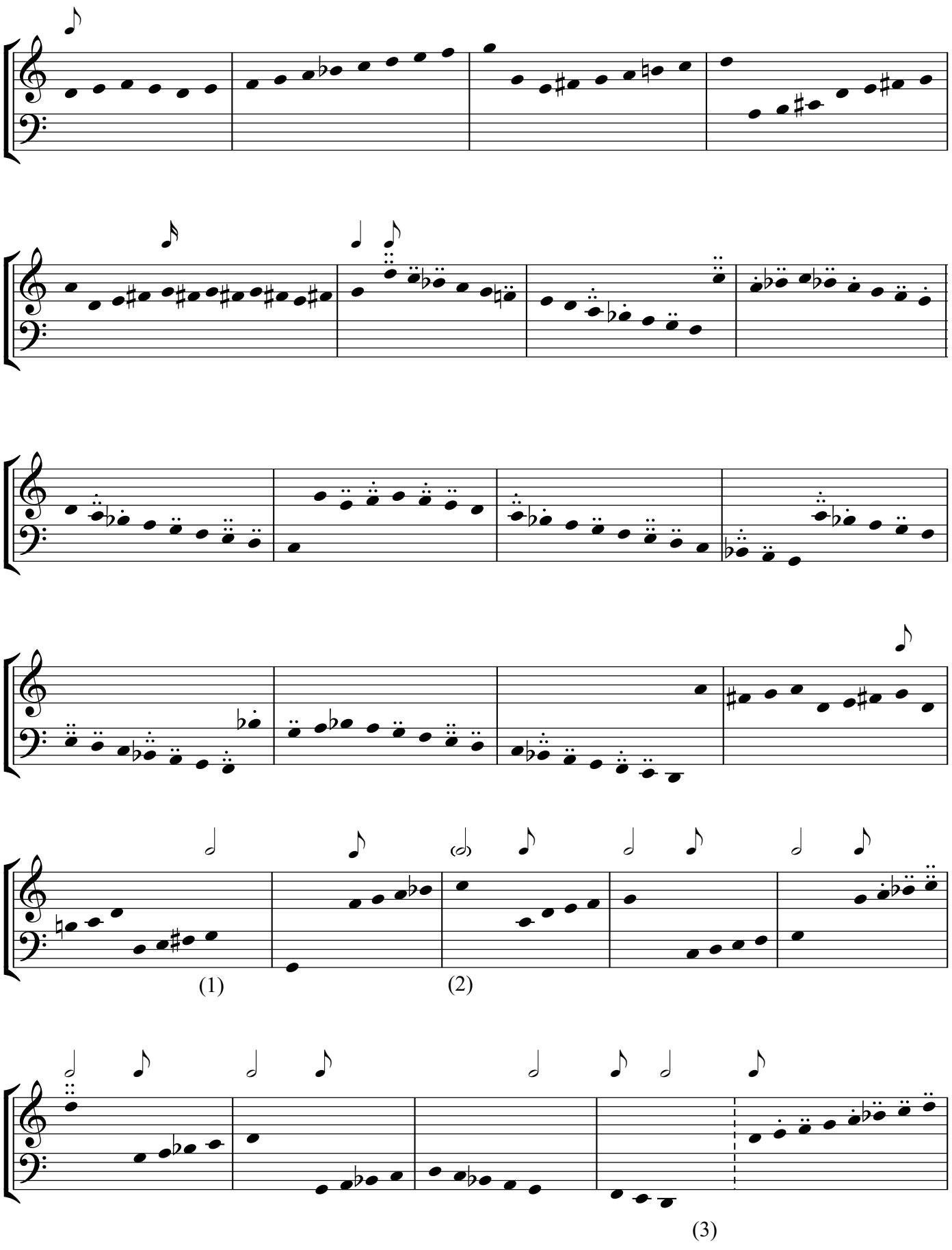
di Gio: B:

Barbarino, p. 75



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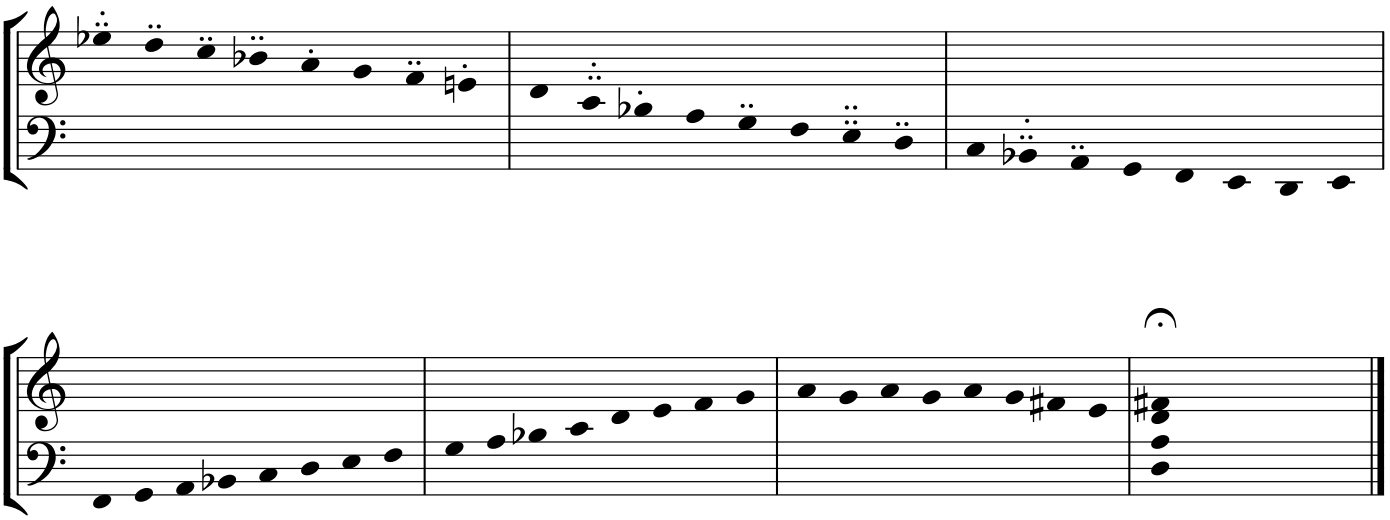

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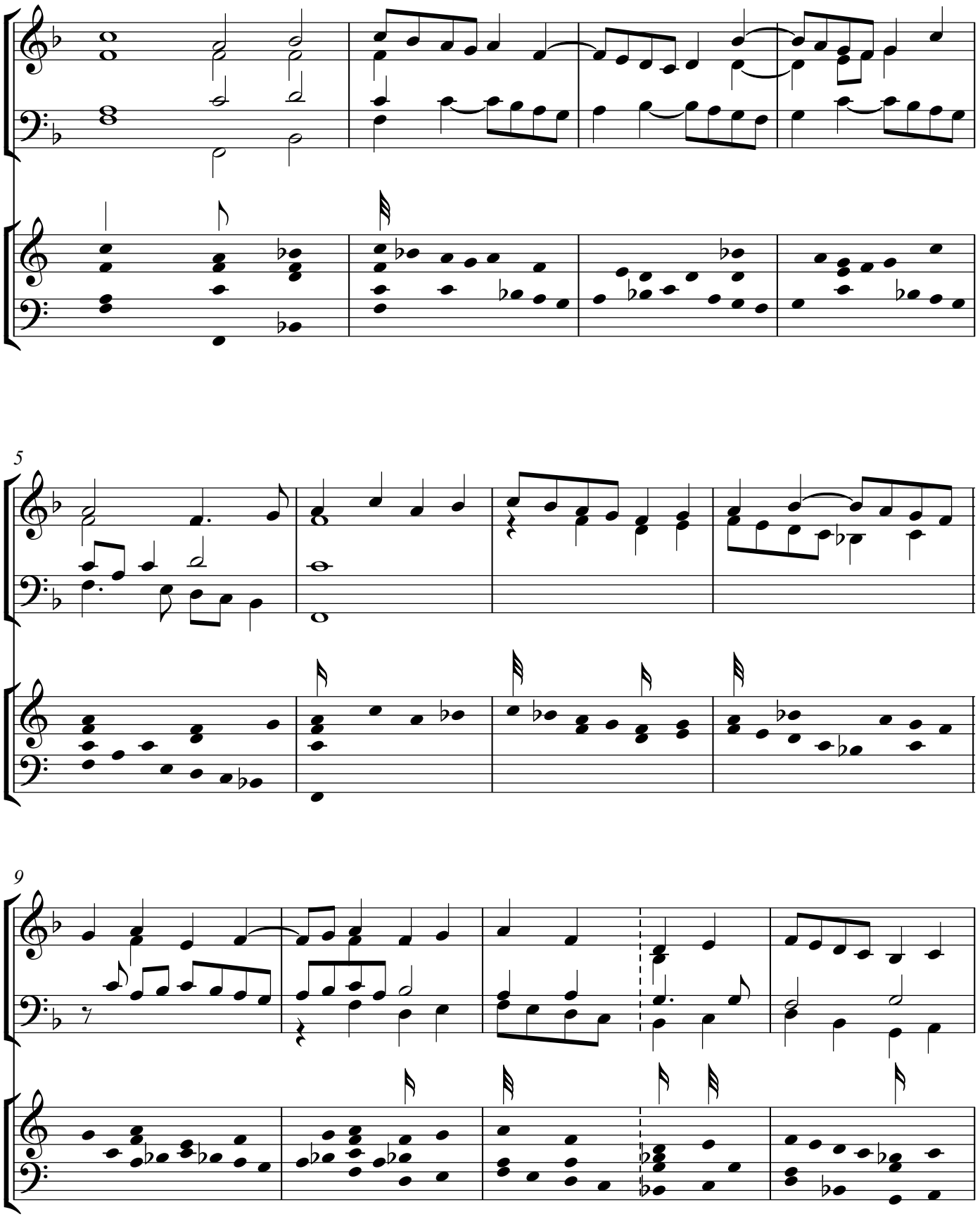
Tiento de sesto tono

Barbarino, p. 209



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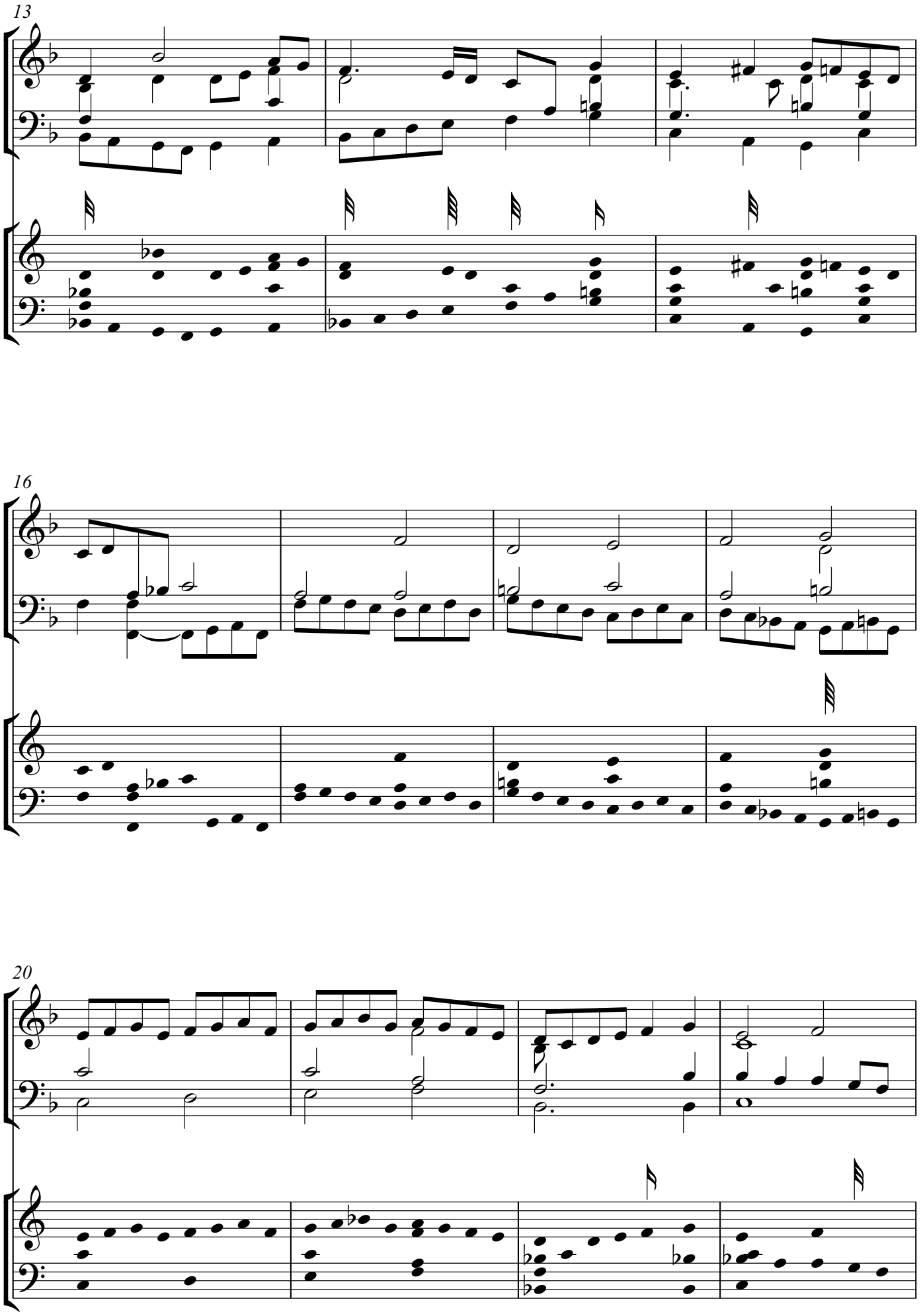

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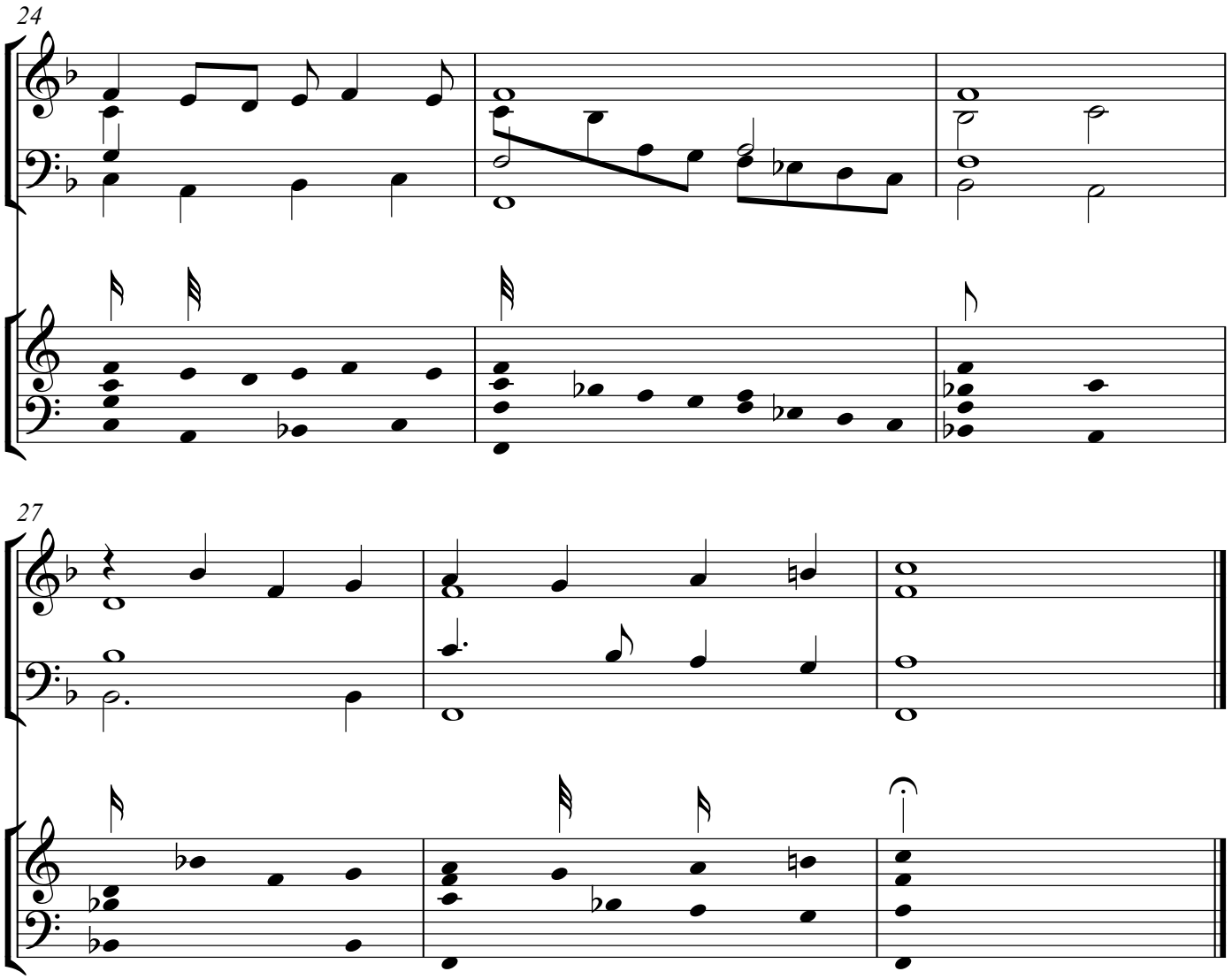

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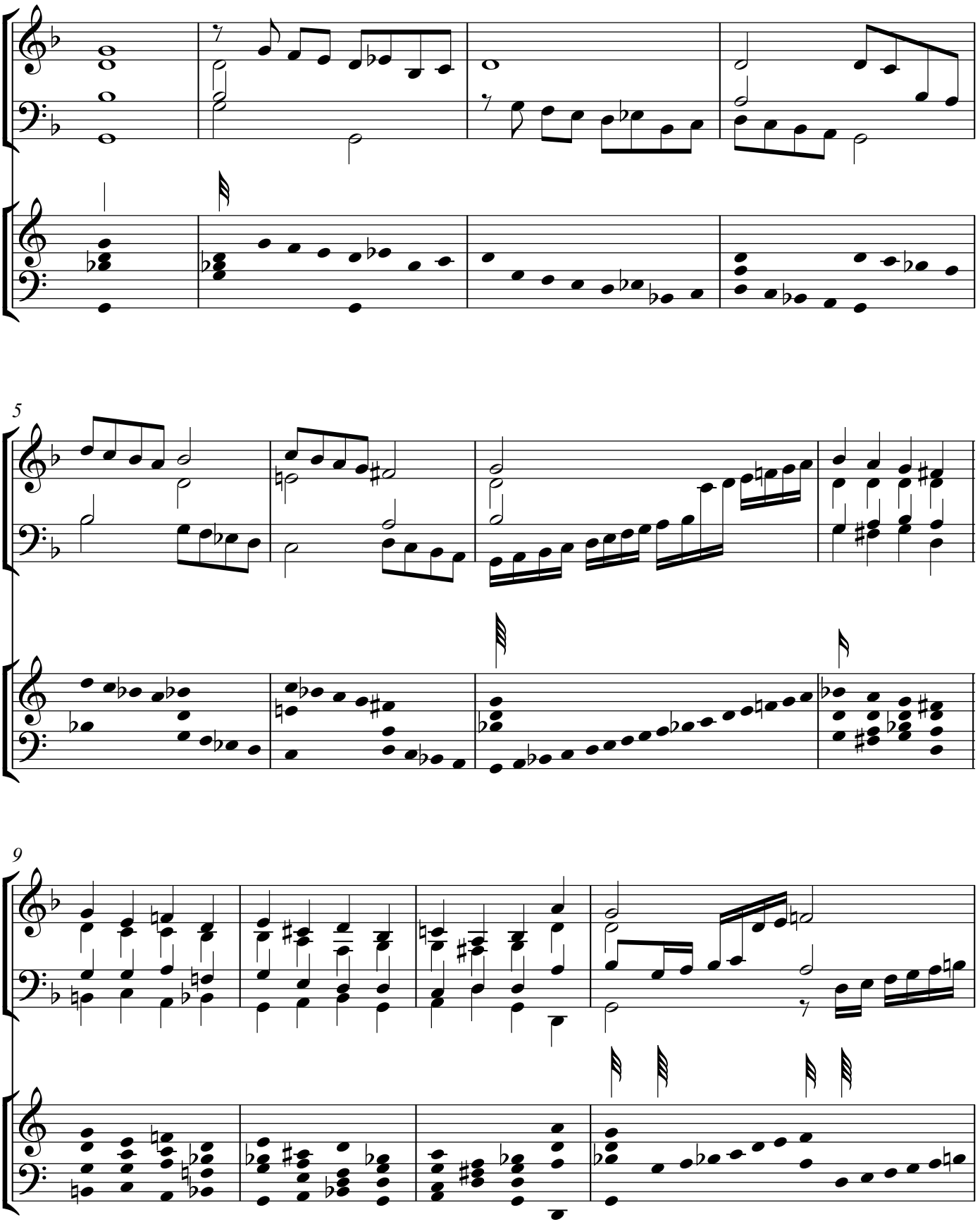
Tiento over Tochata

Barbarino, p. 213



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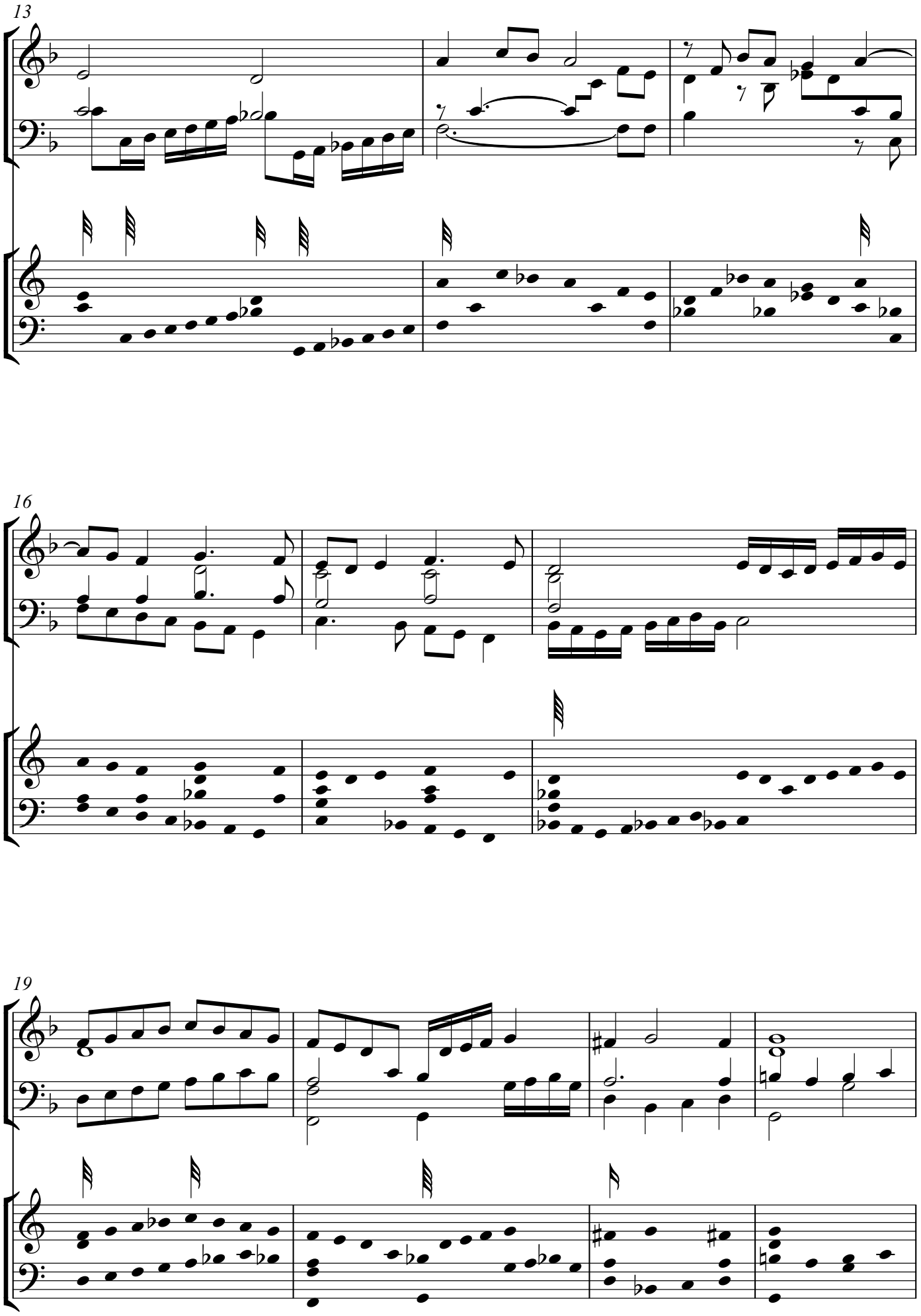

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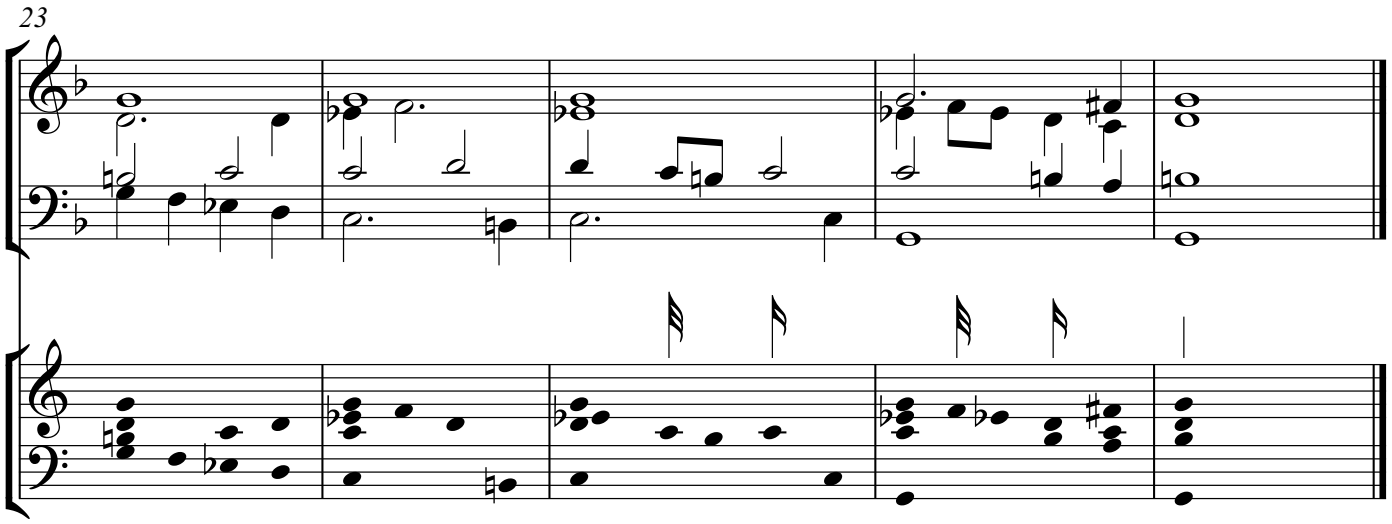

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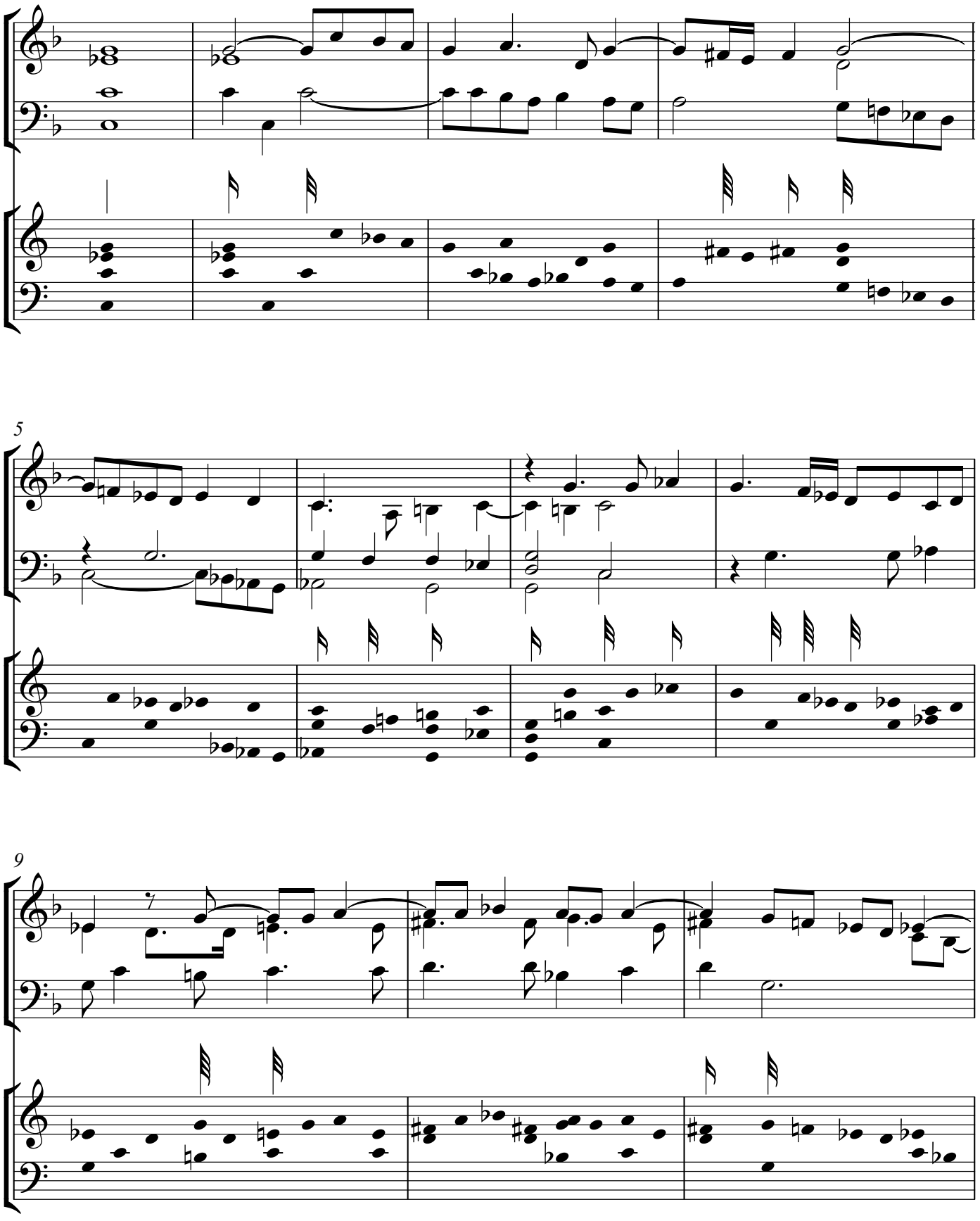
Tochata dal Laurenzino

Barbarino, p. 215



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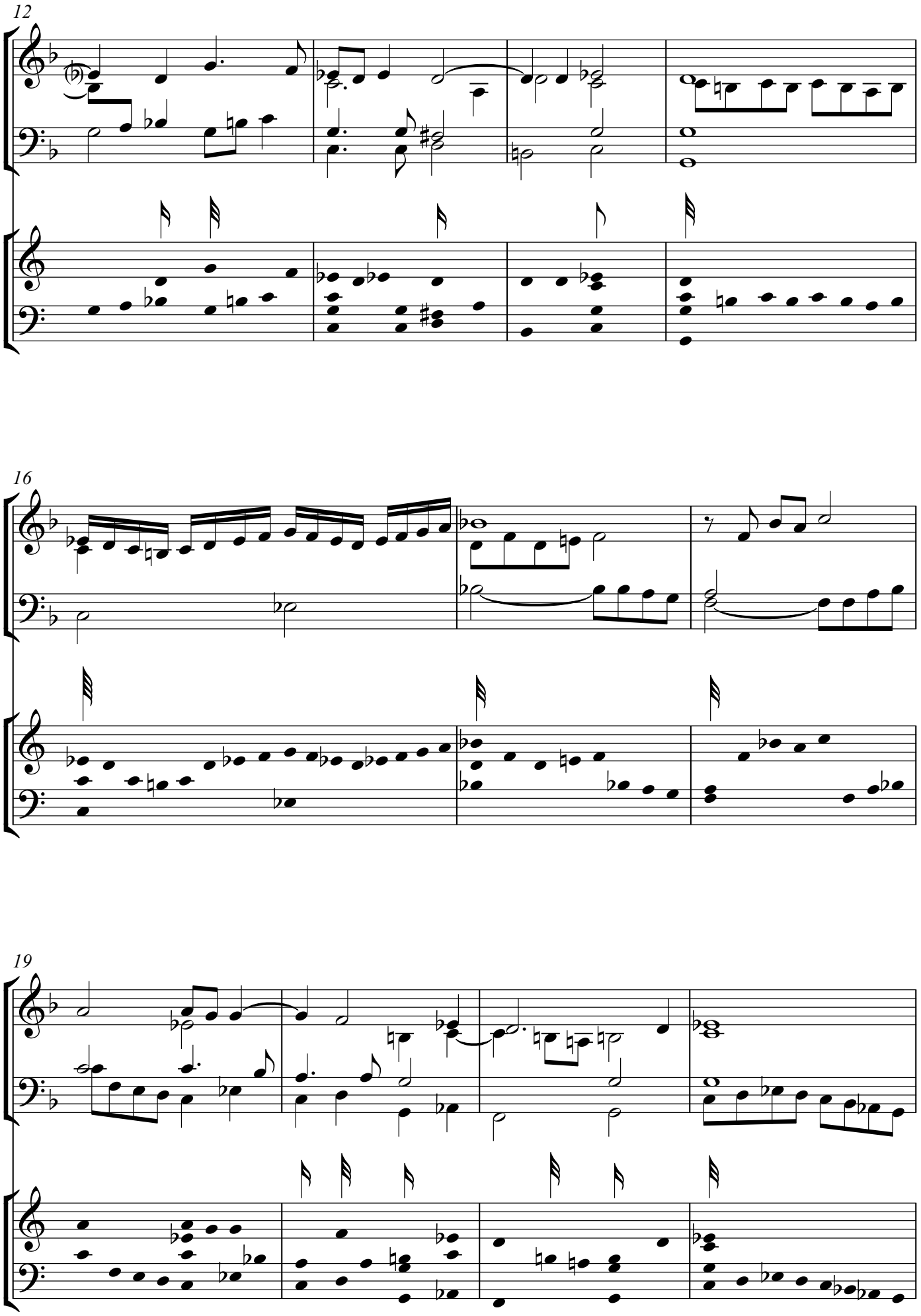

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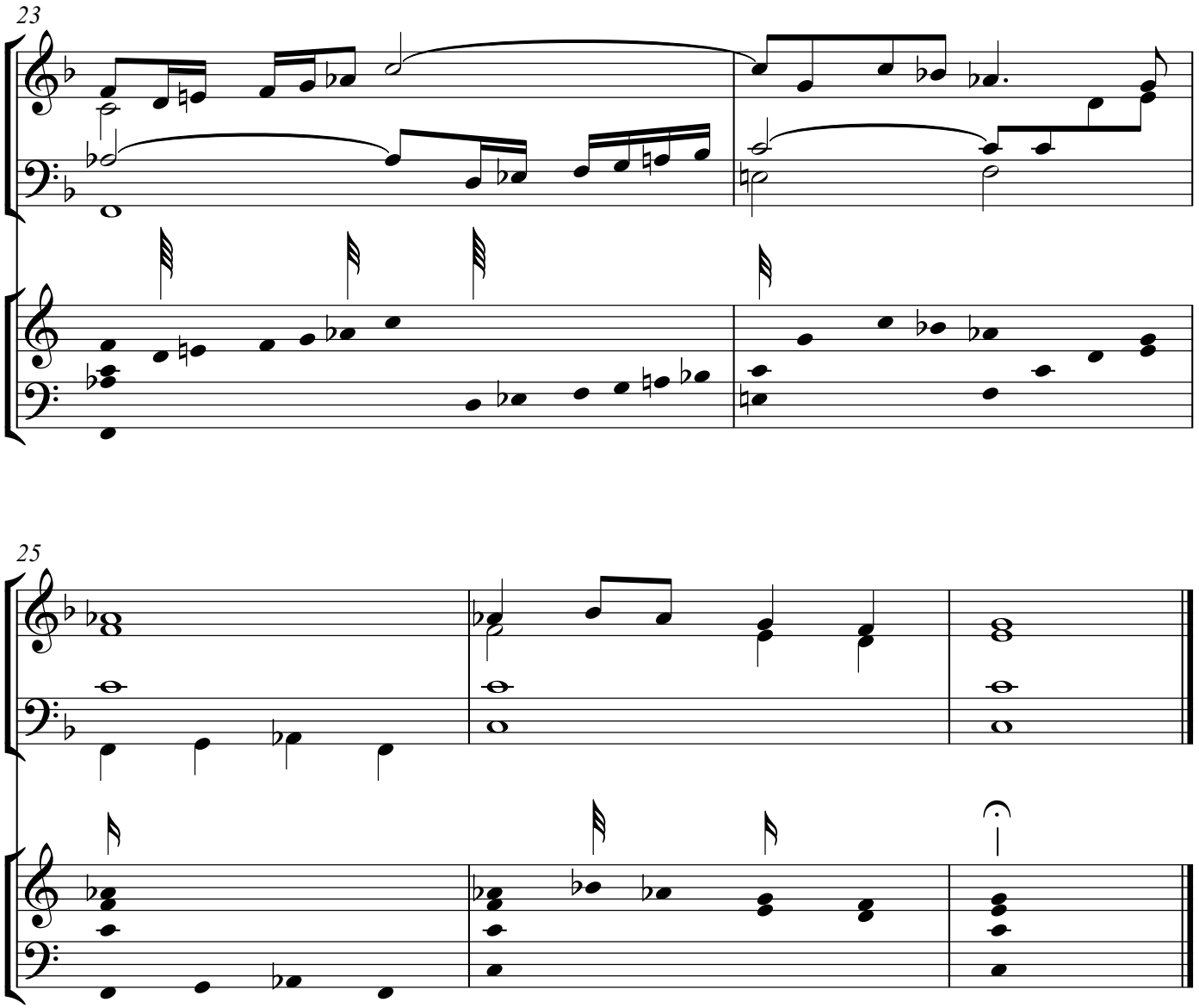

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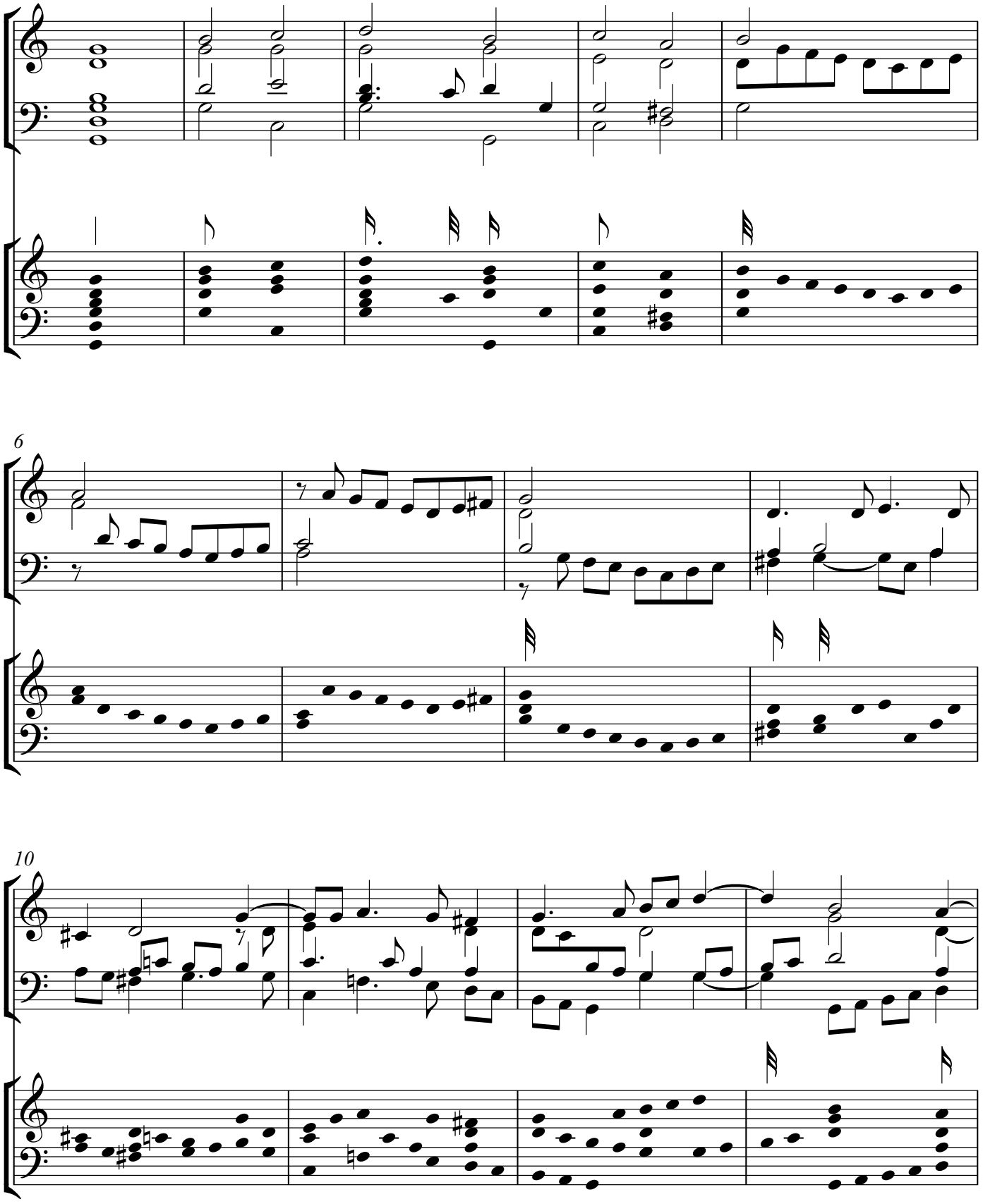
Tiento over Tochata

Barbarino, p. 216



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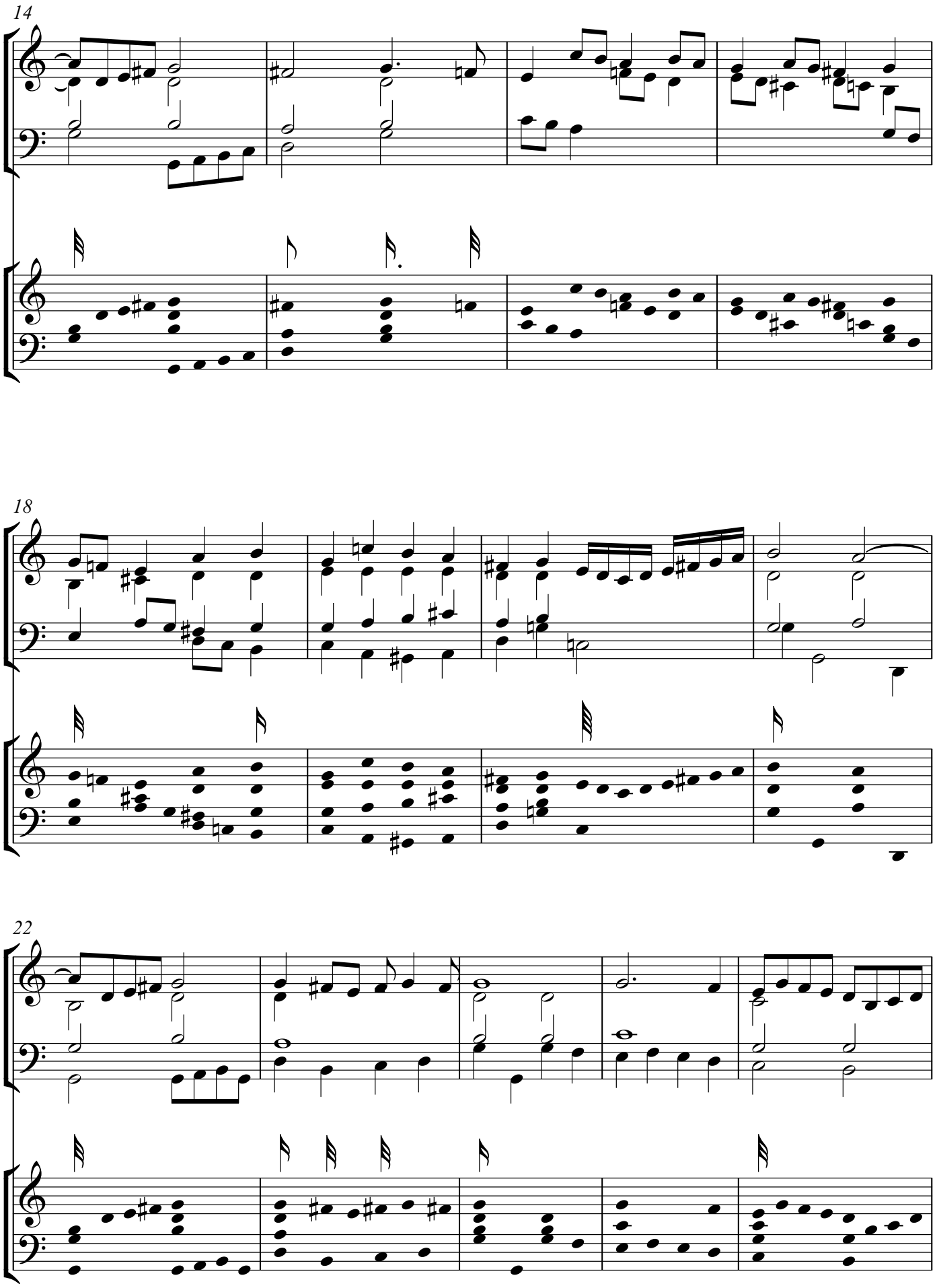

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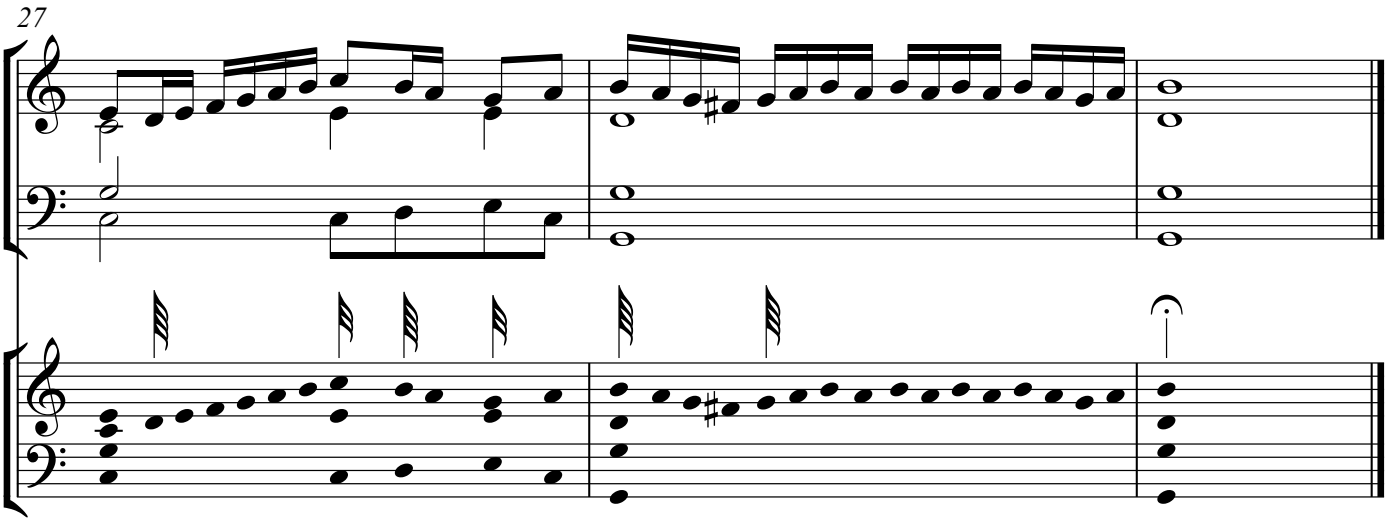

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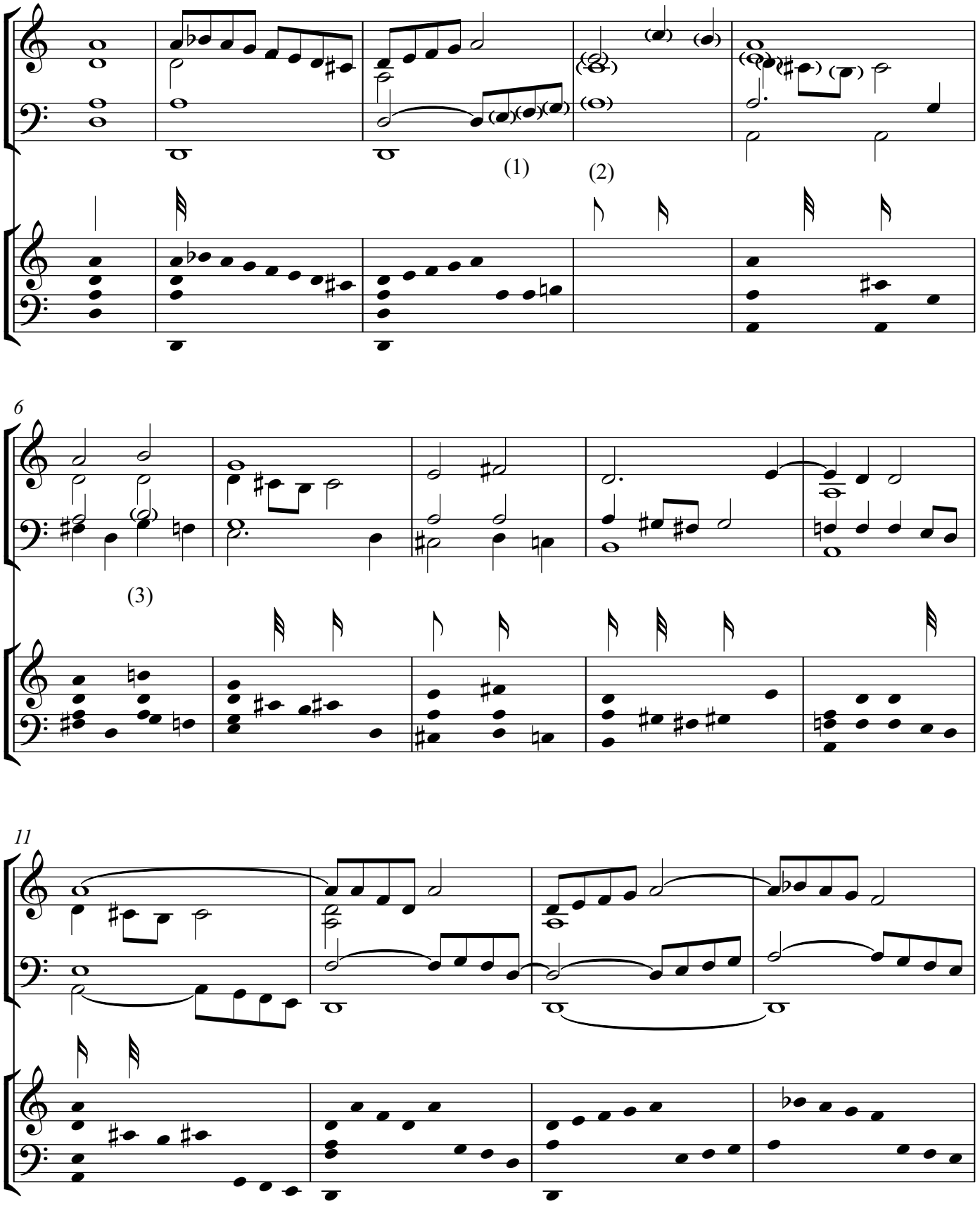
Ricercare dal Sig.r Giuseppe Giovanni

Barbarino, pp. 228 - 232



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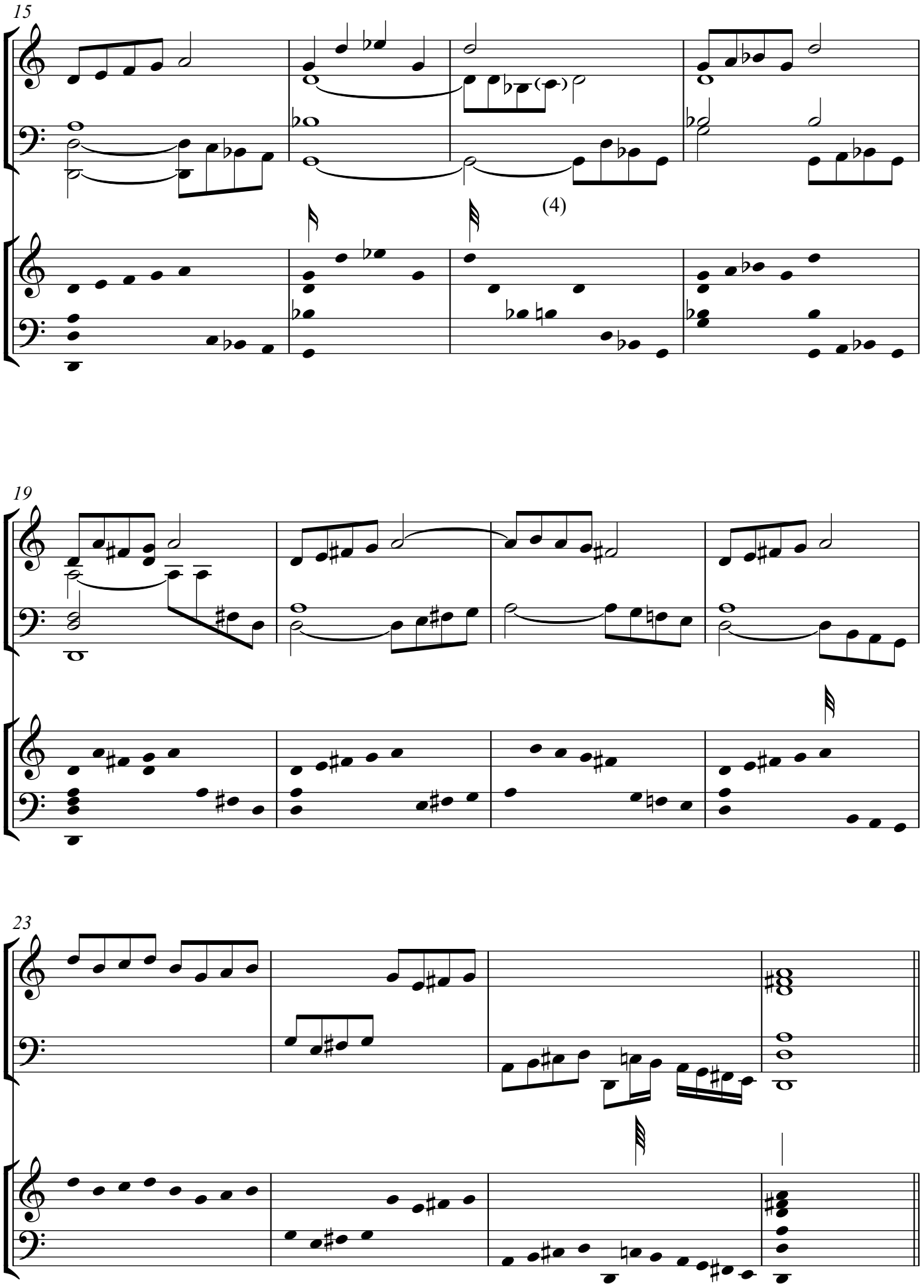

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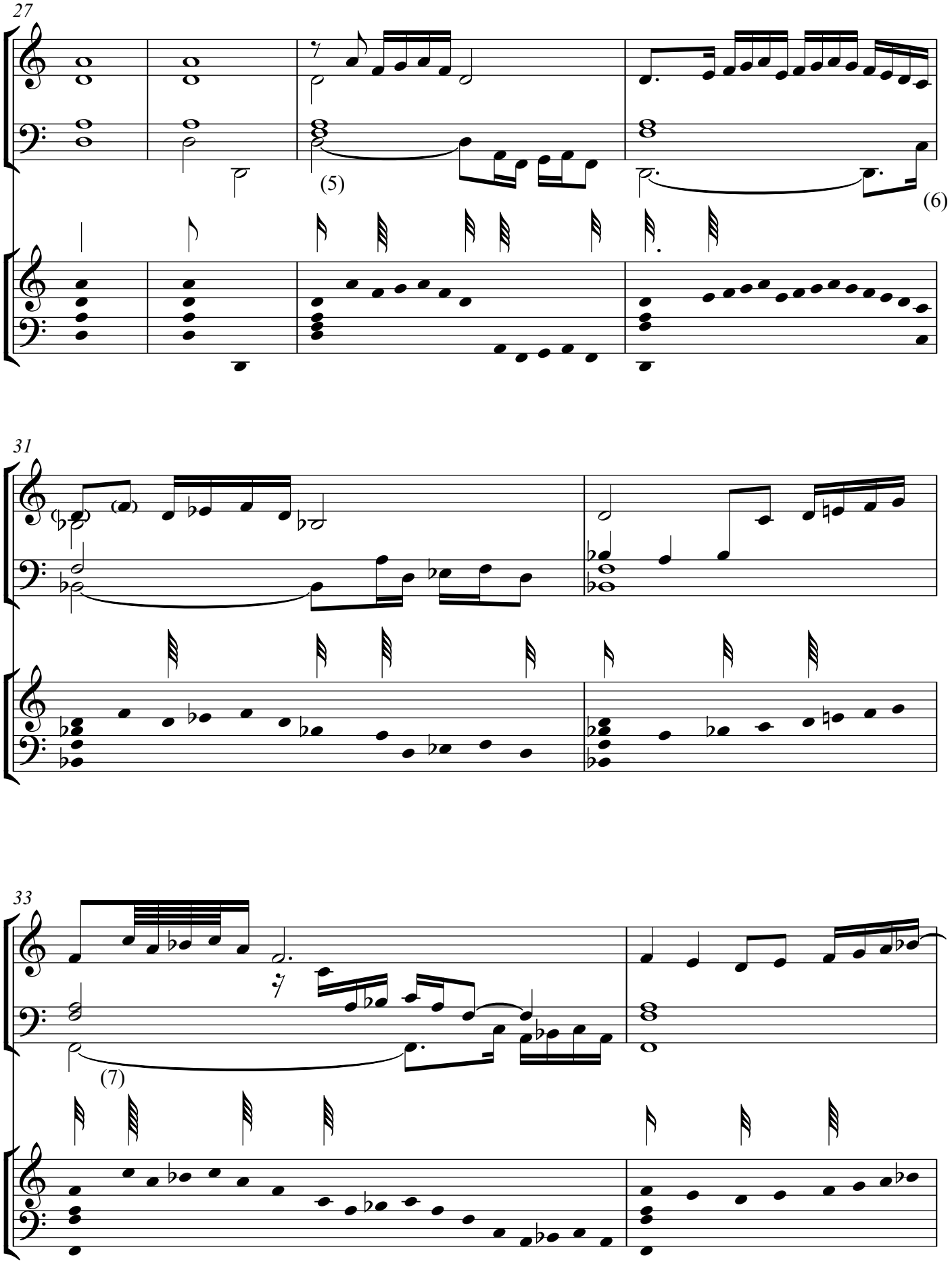

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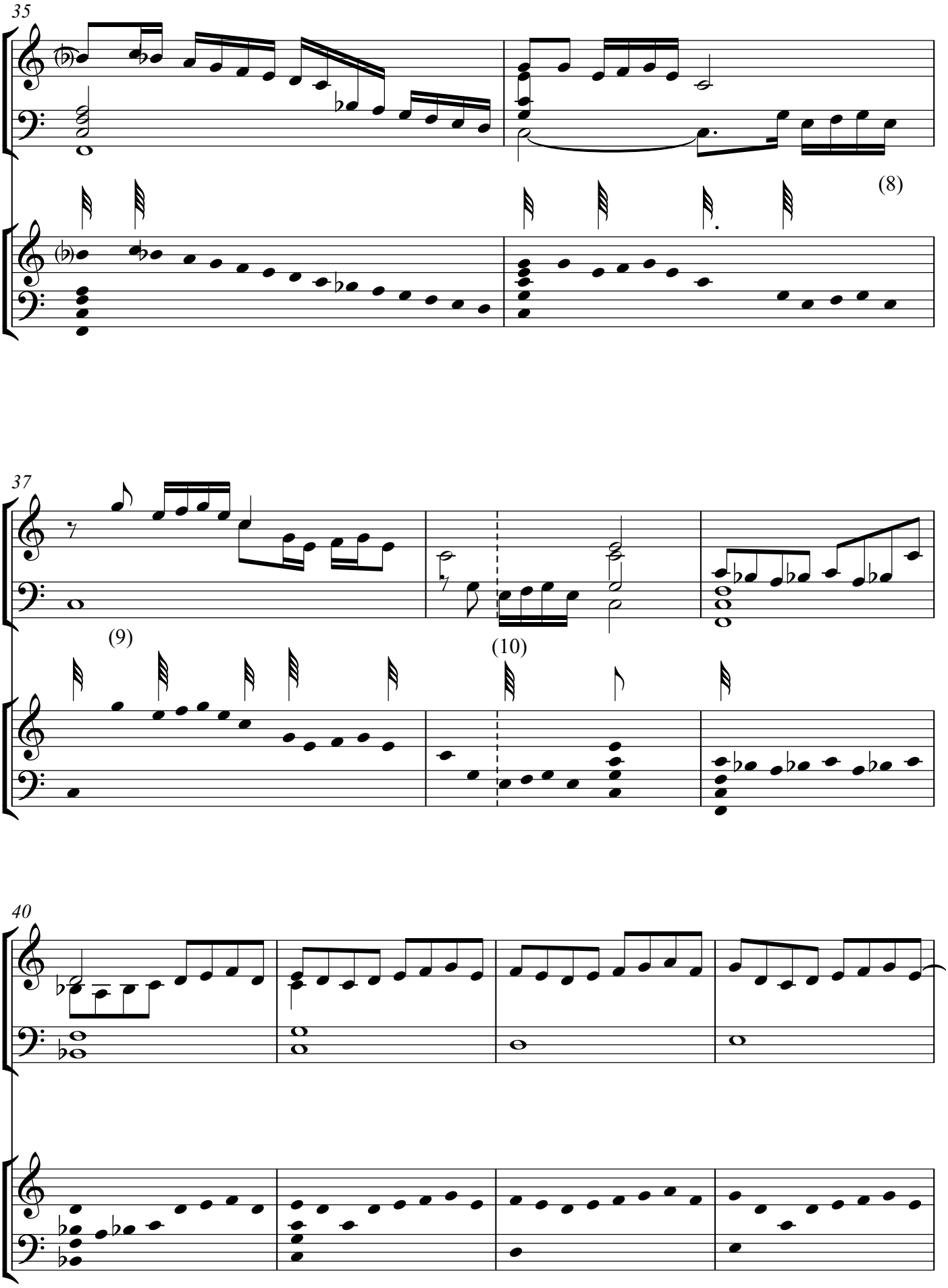

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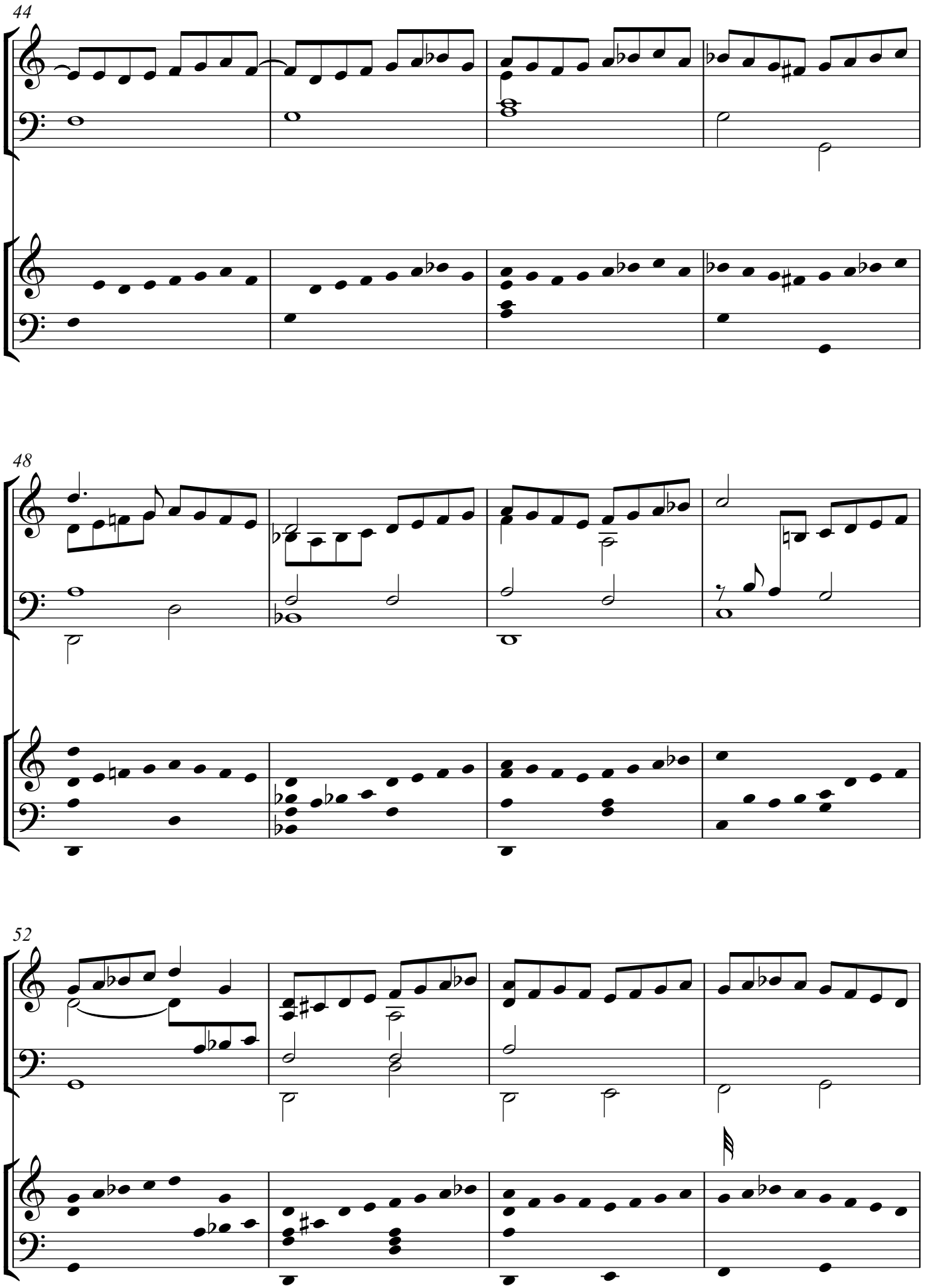

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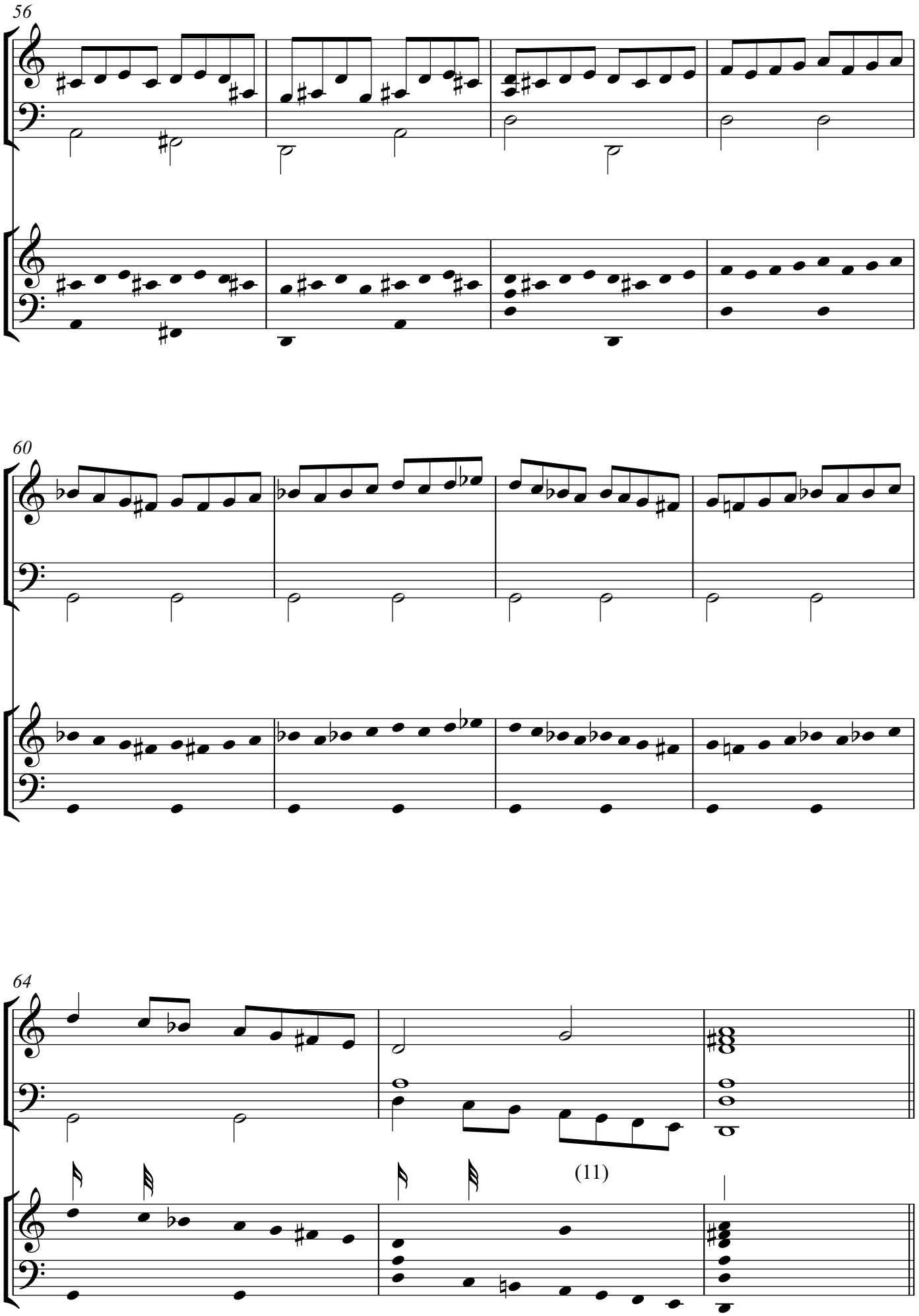

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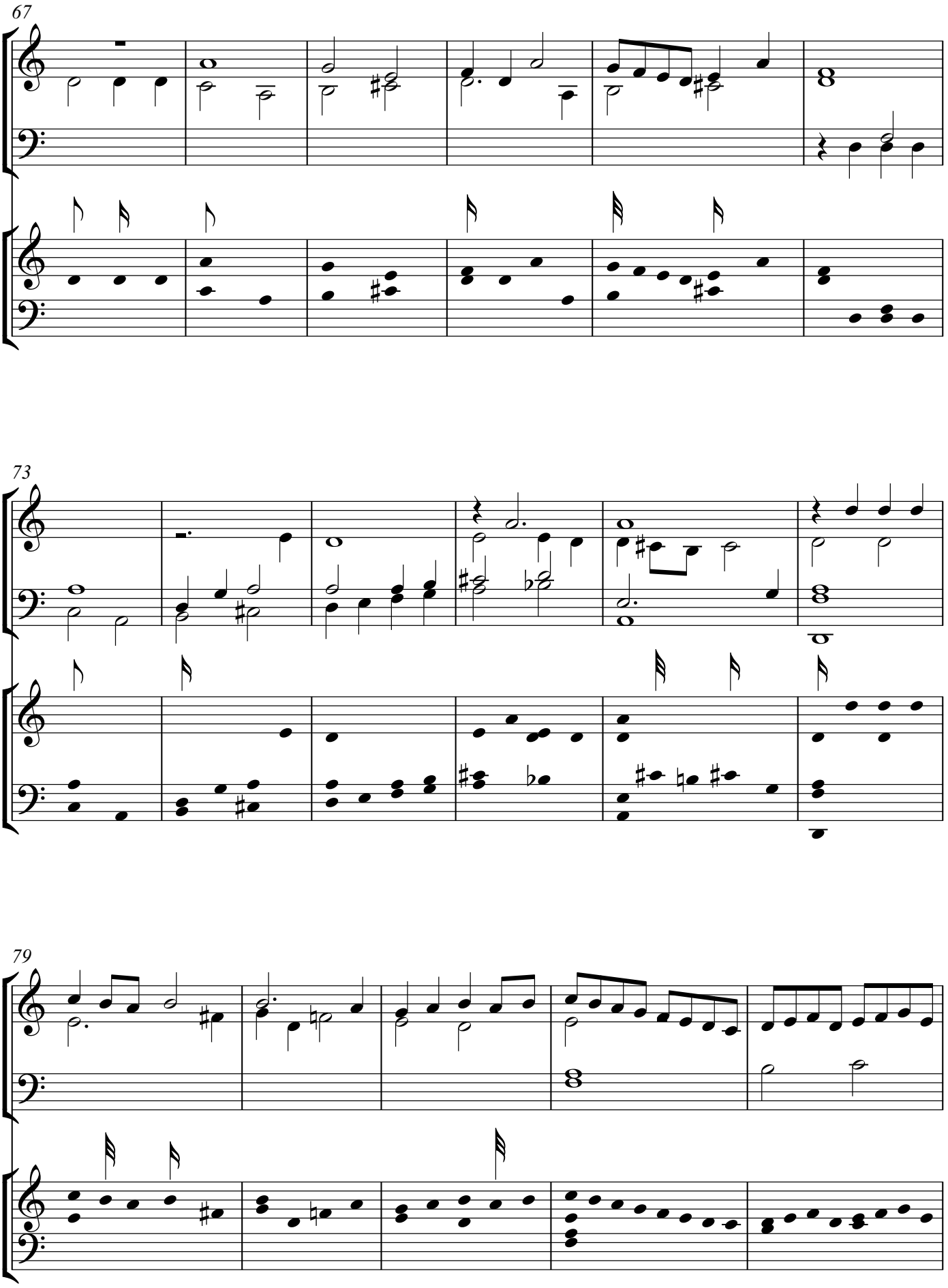

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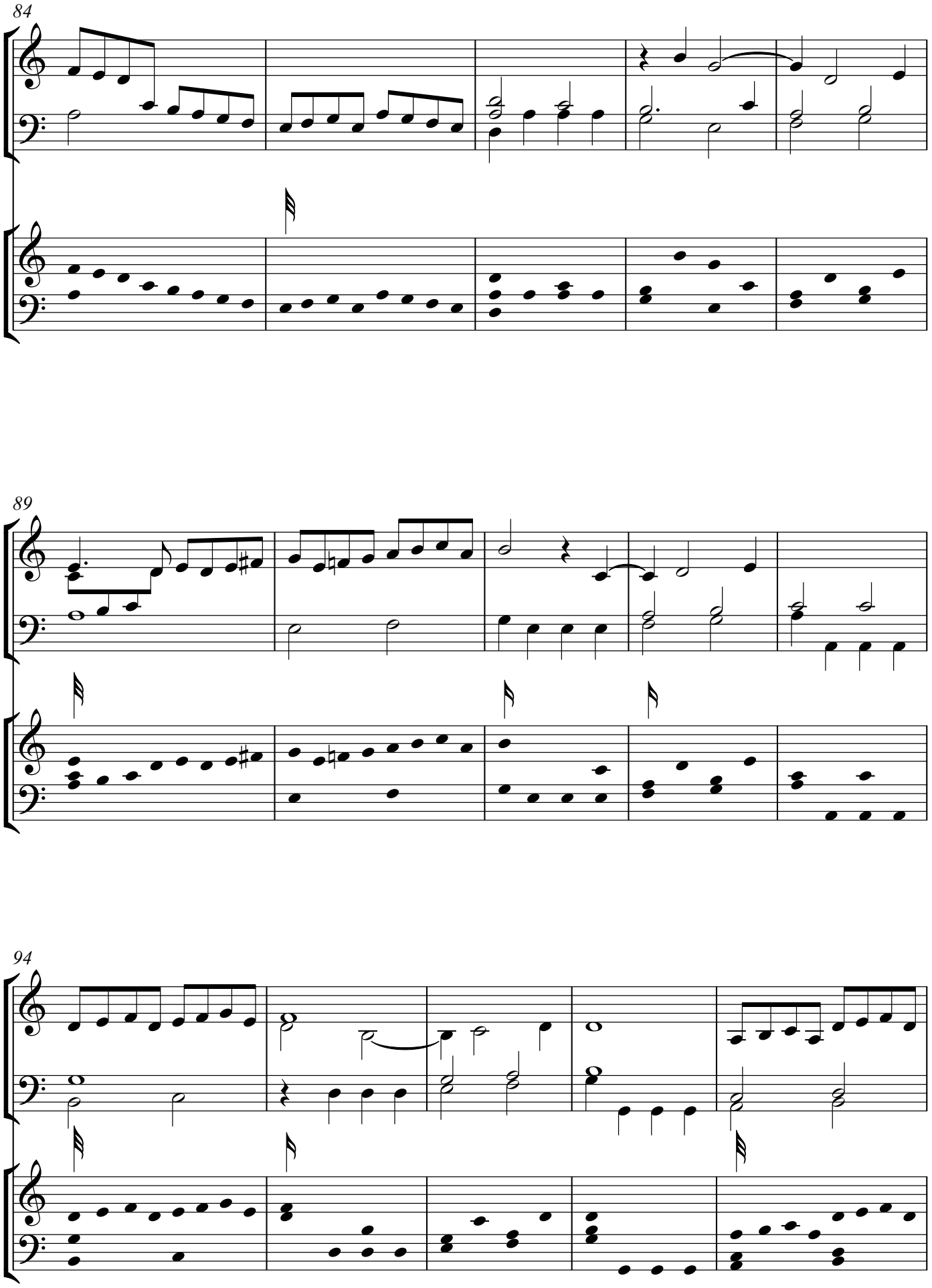

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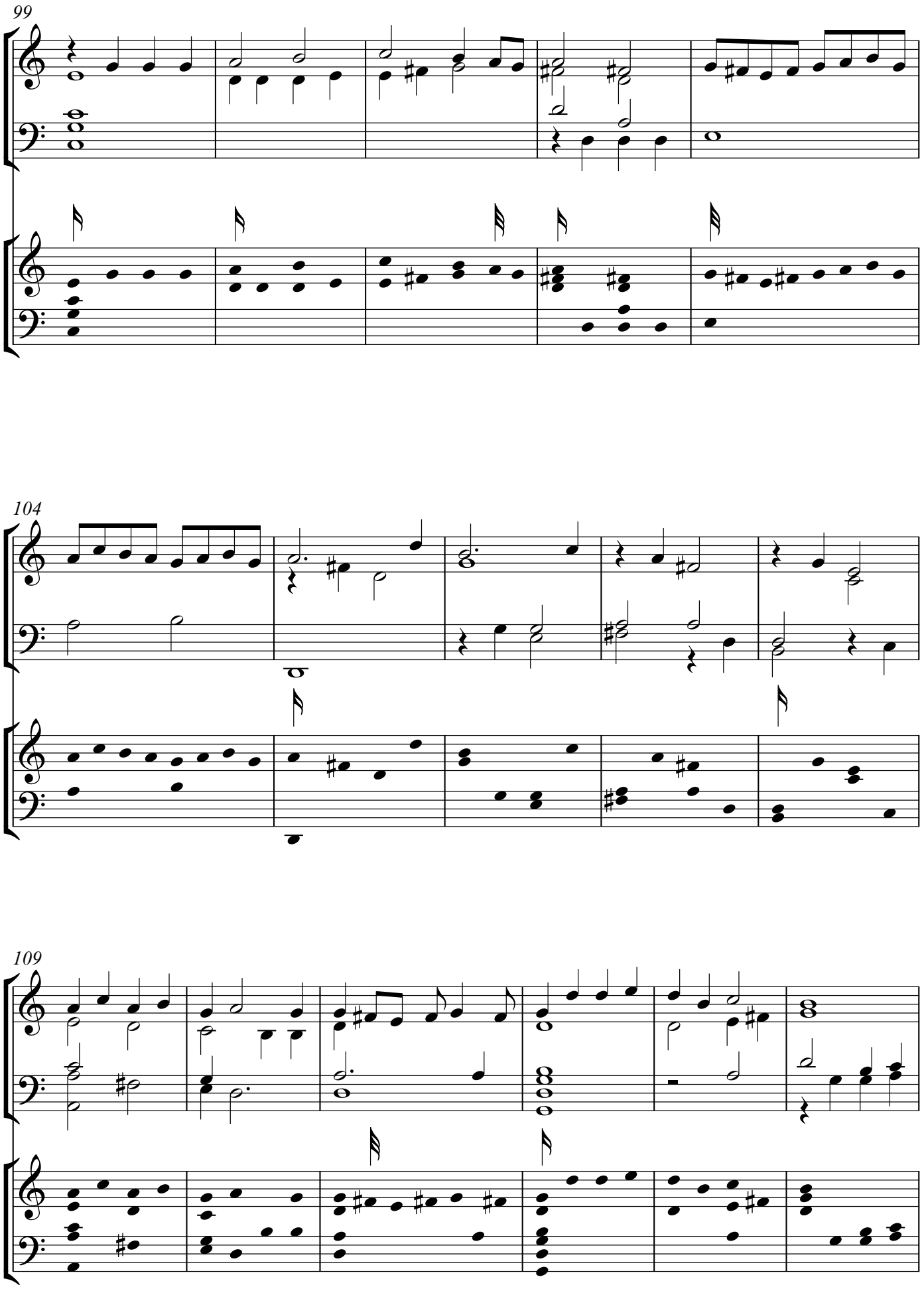

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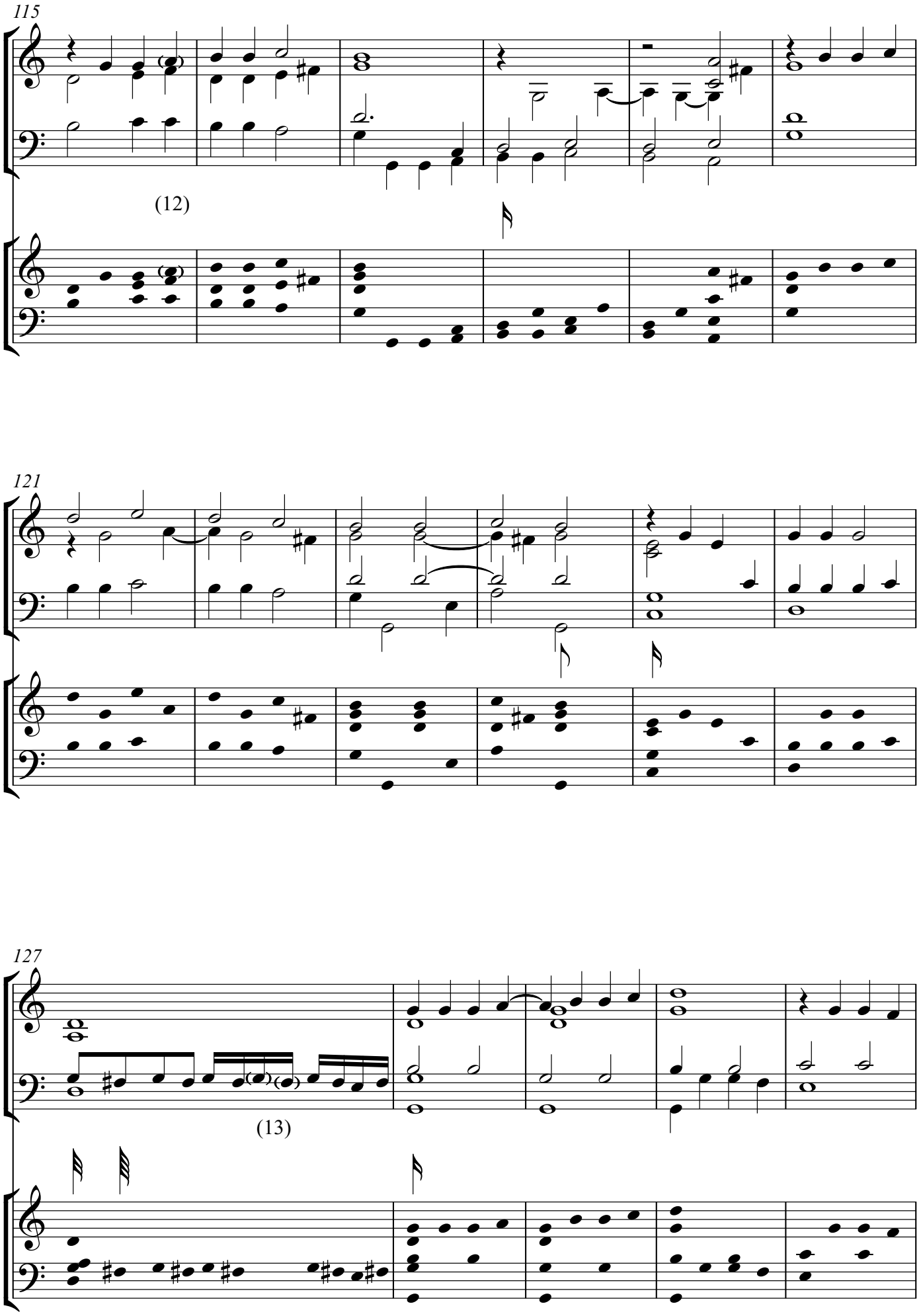

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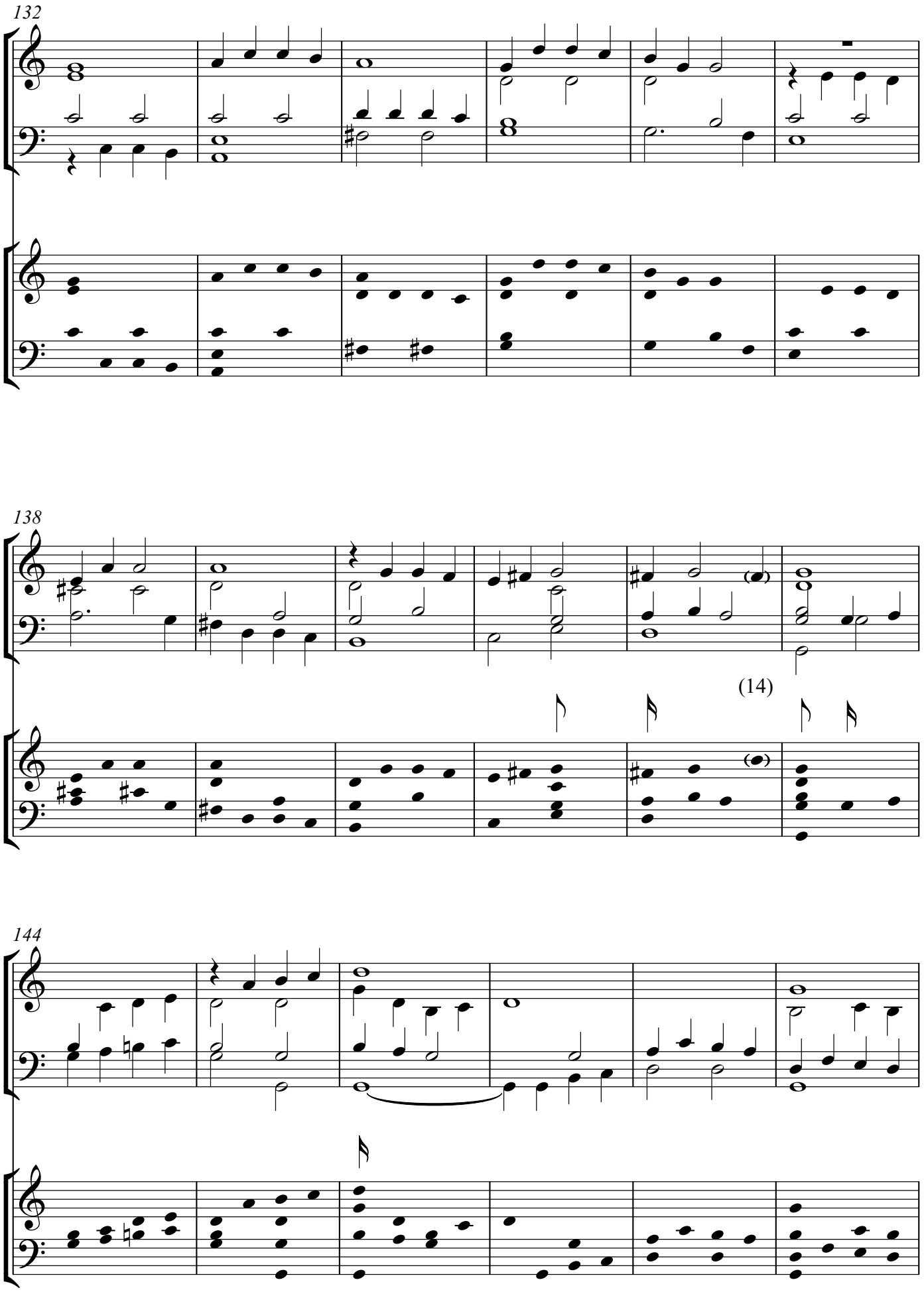

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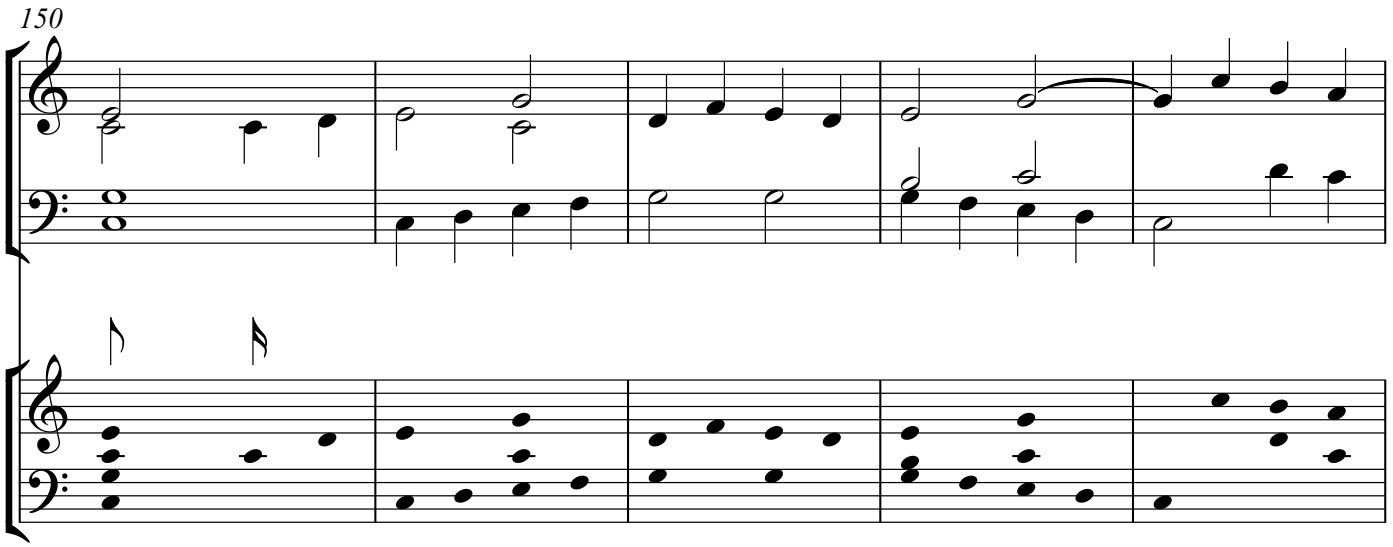

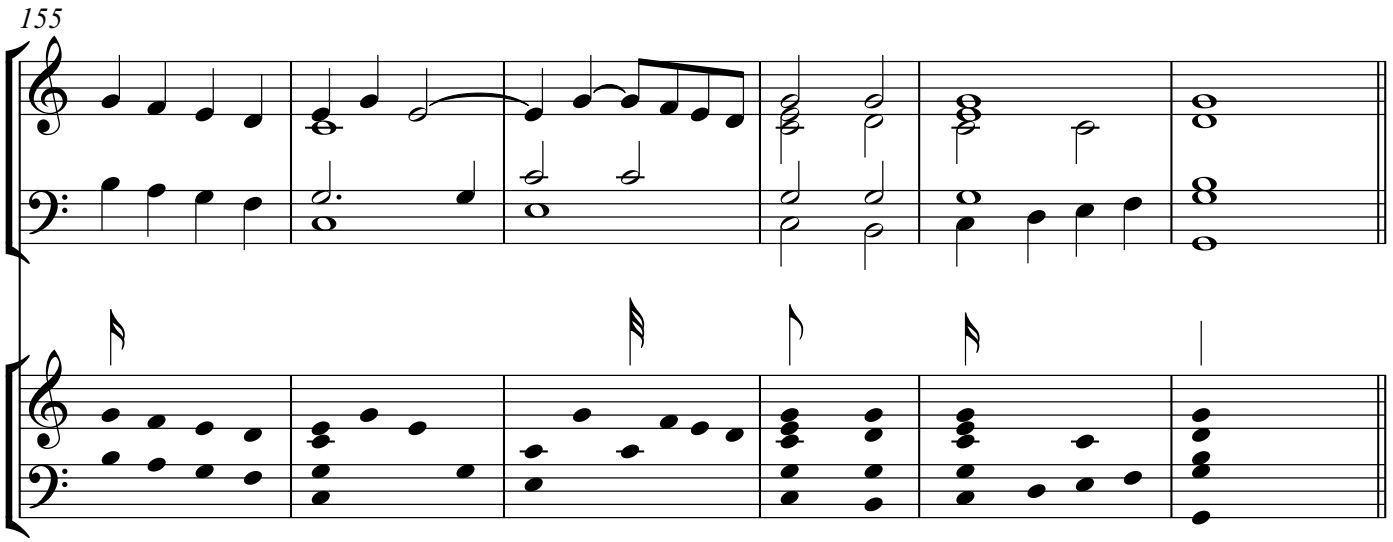

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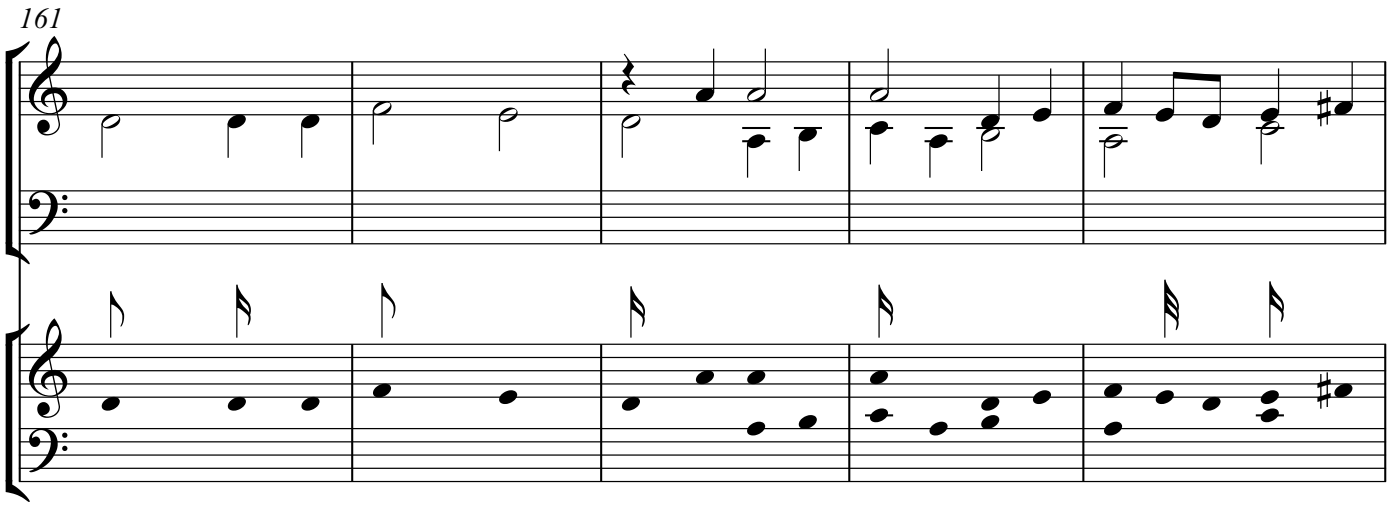

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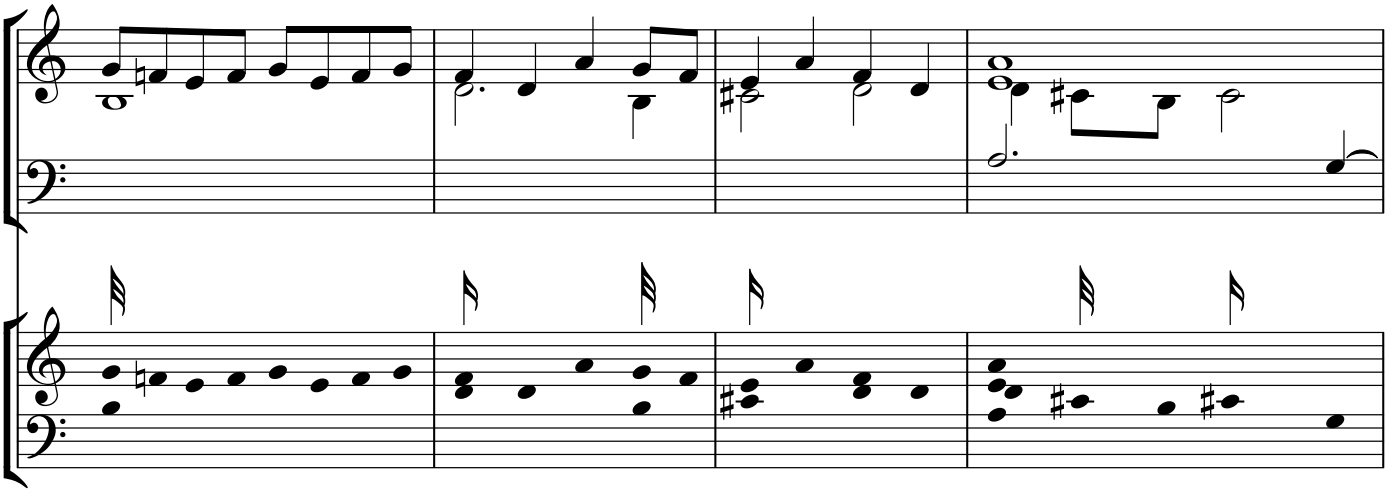

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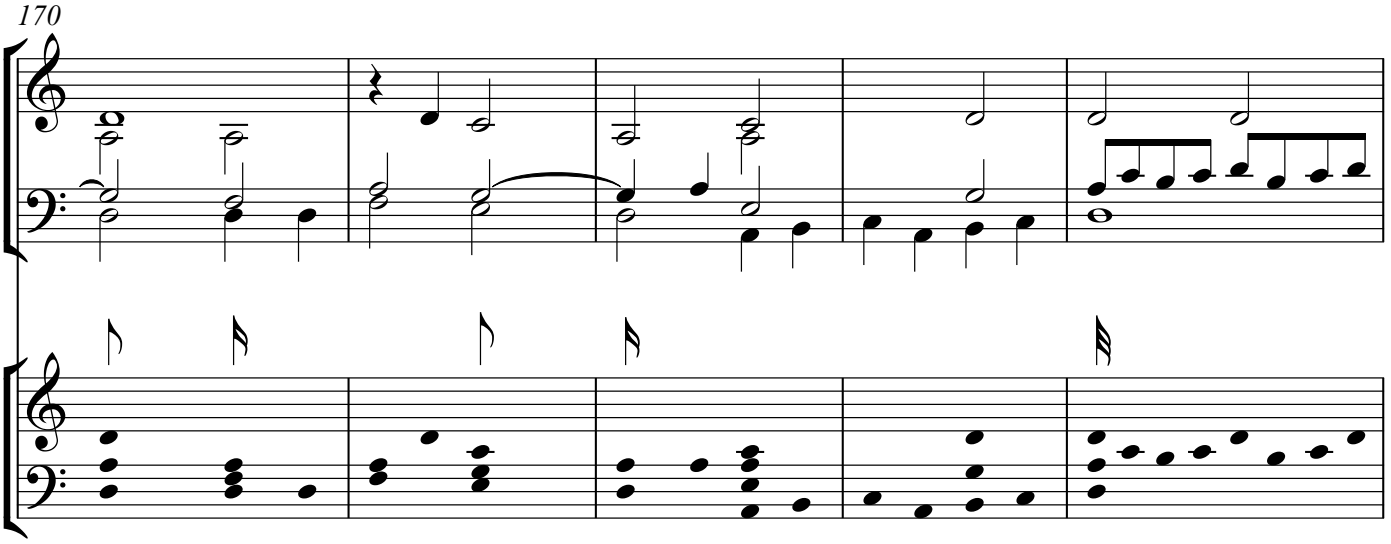

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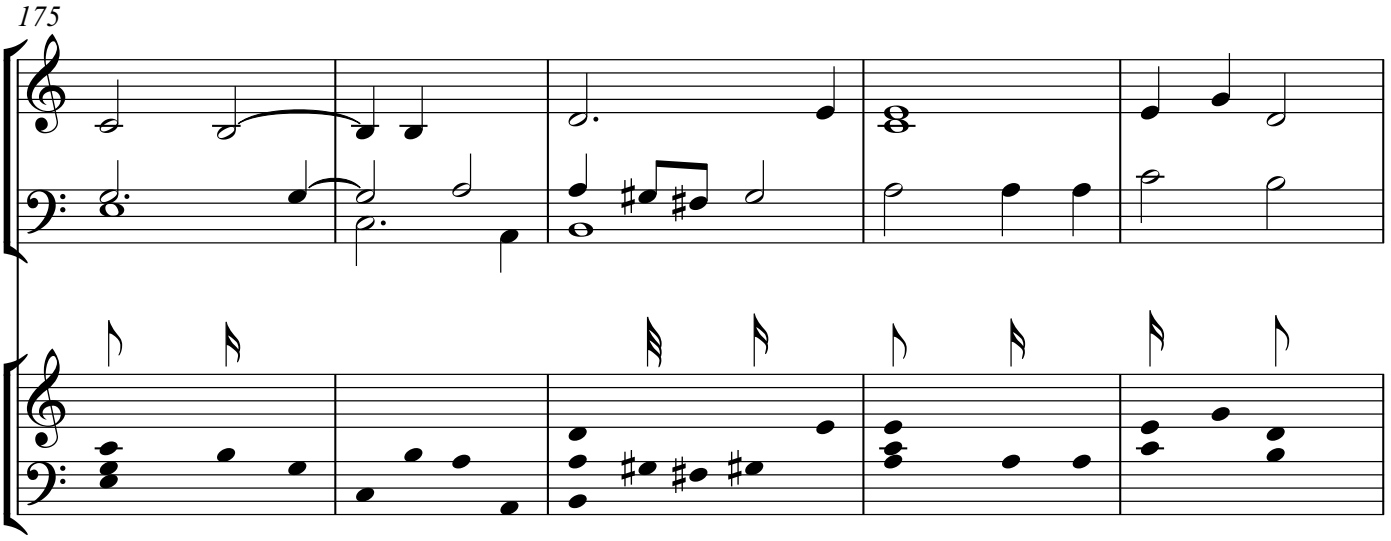

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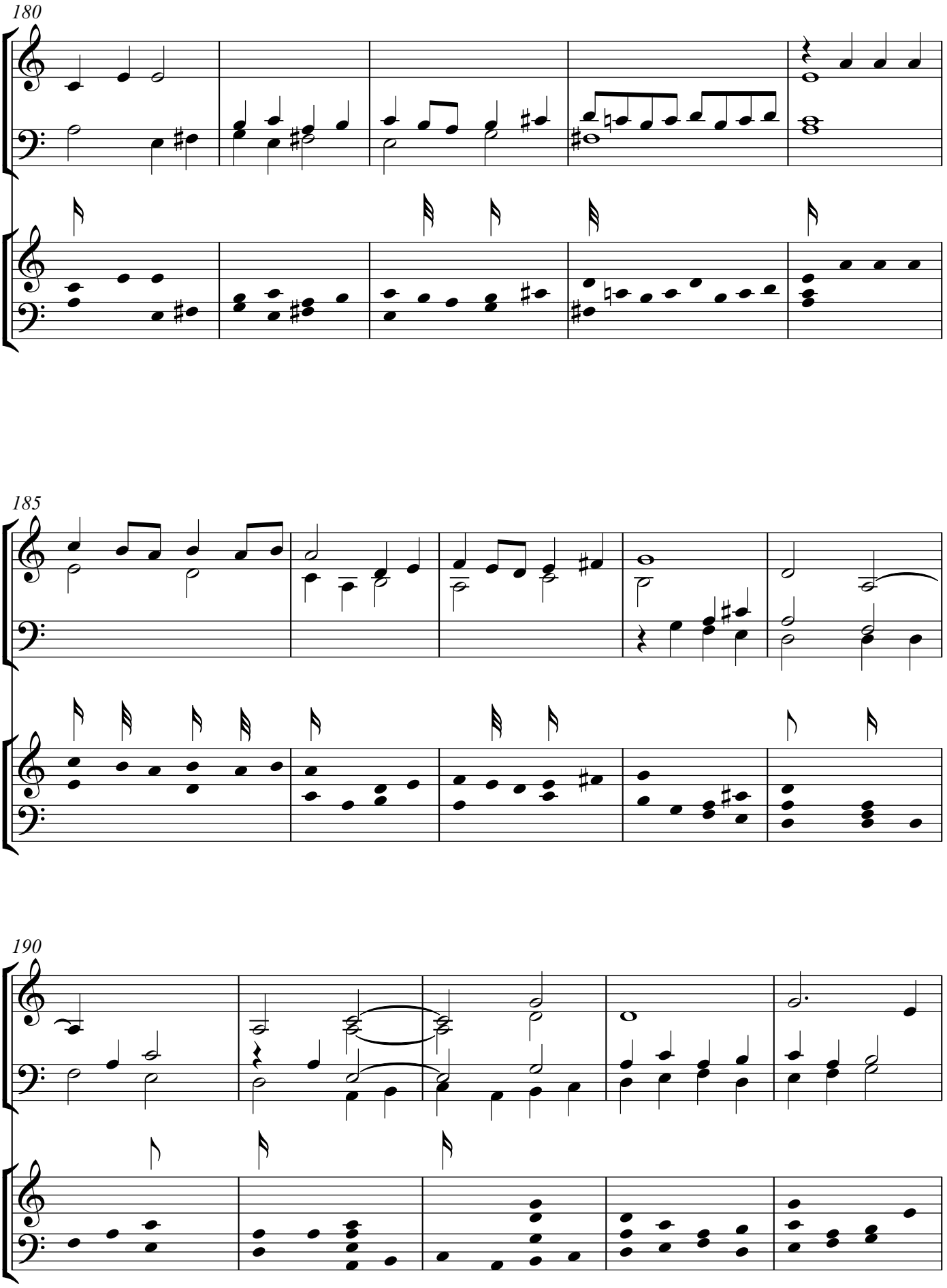

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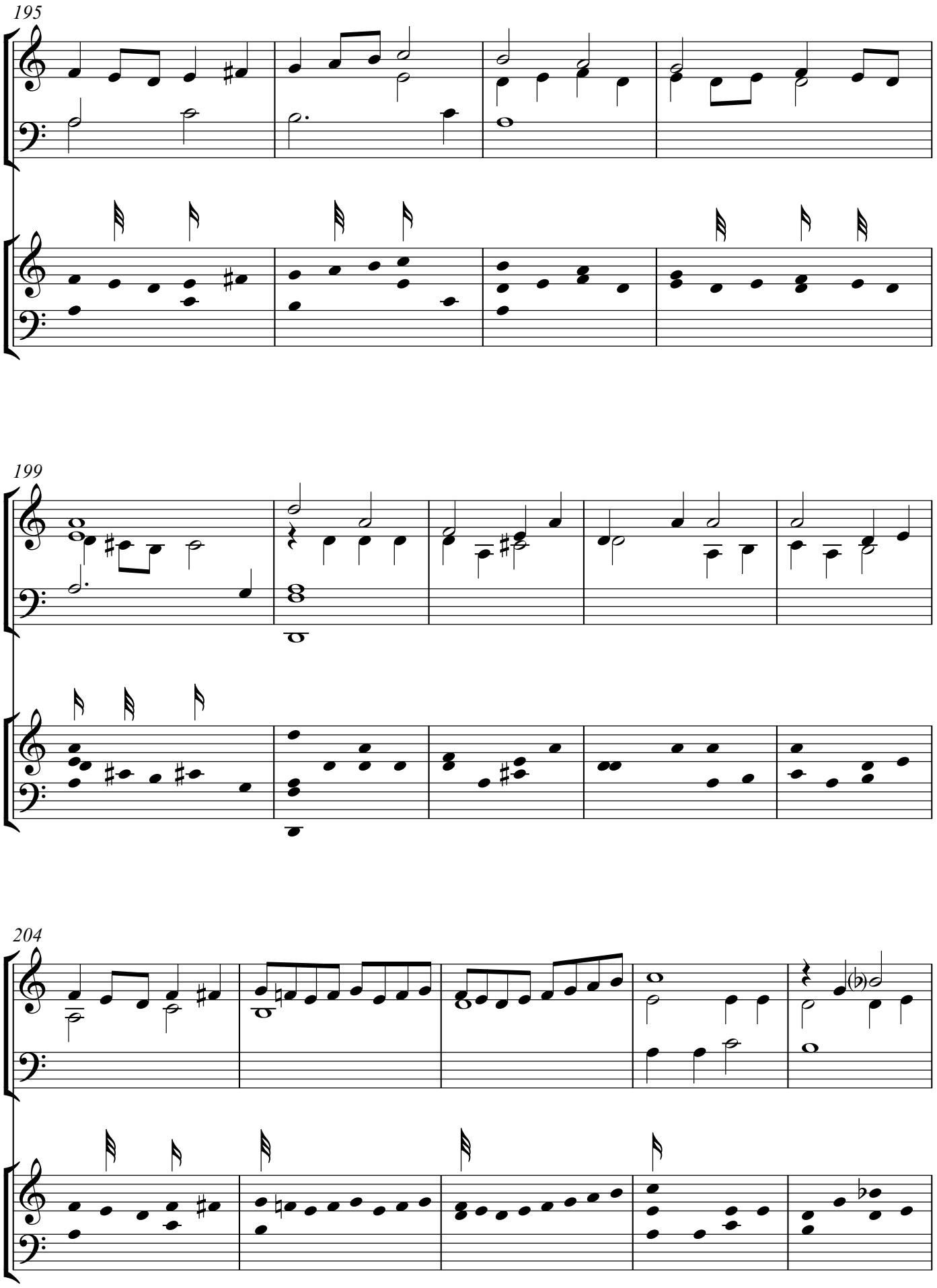

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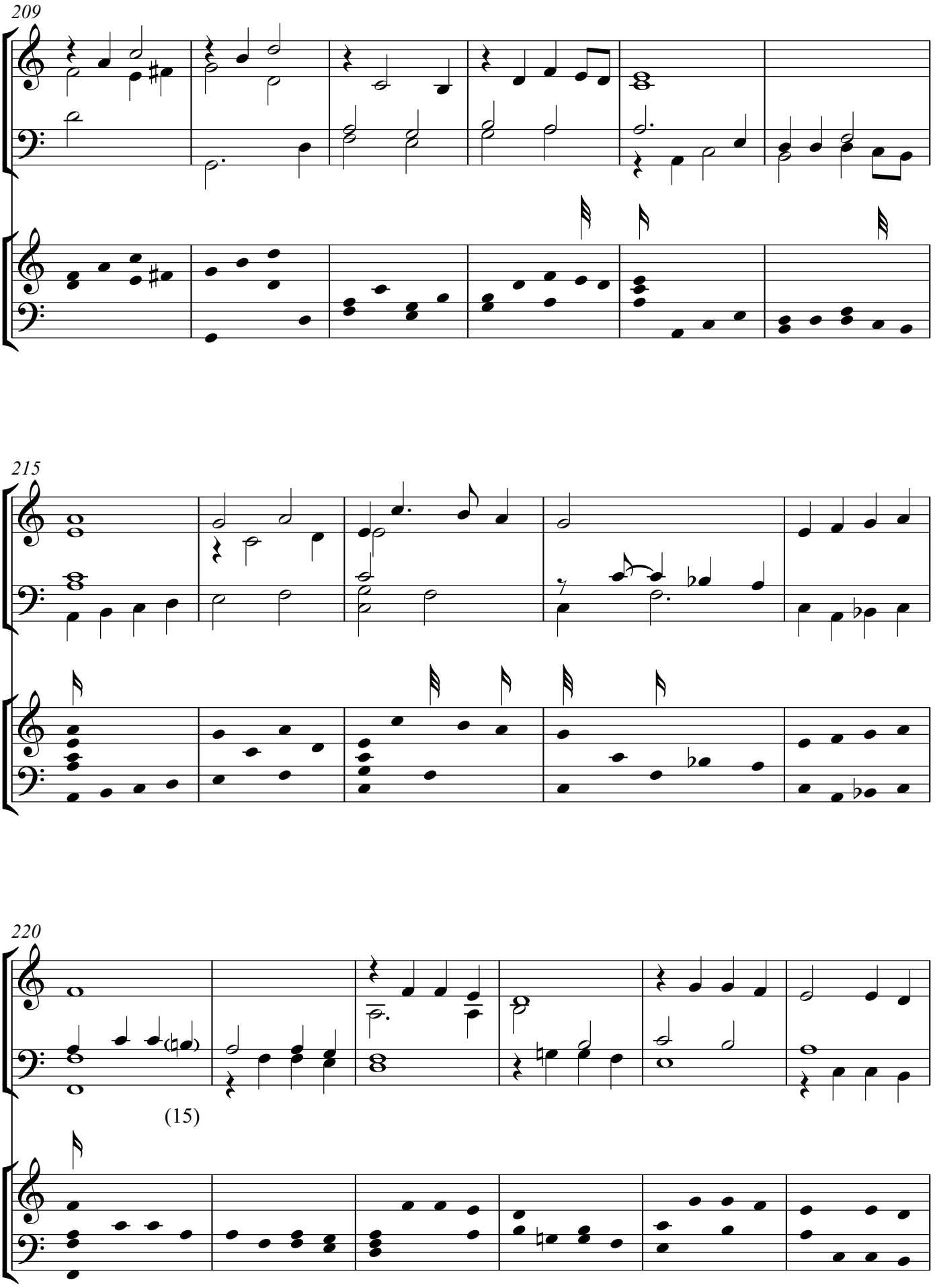

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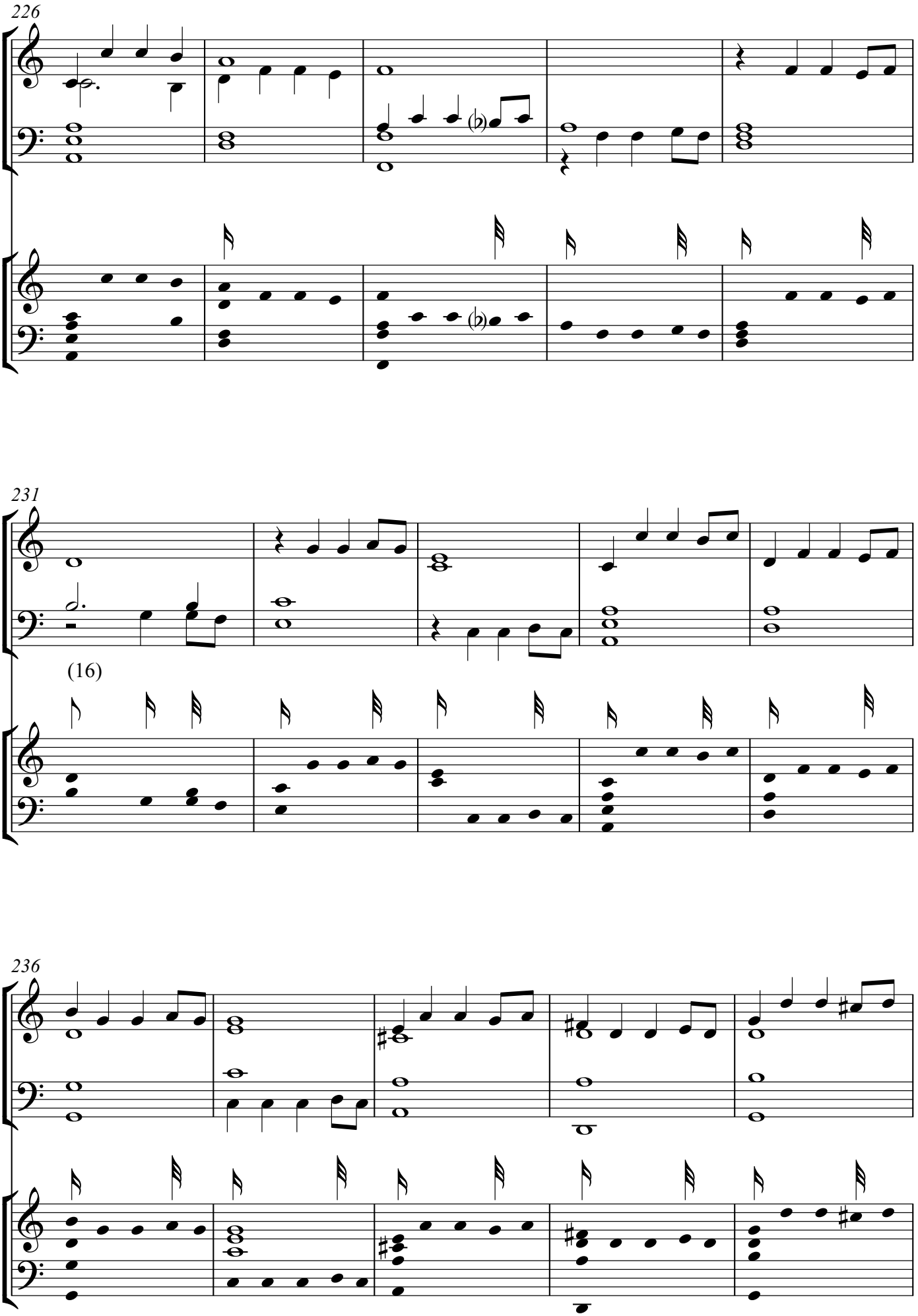

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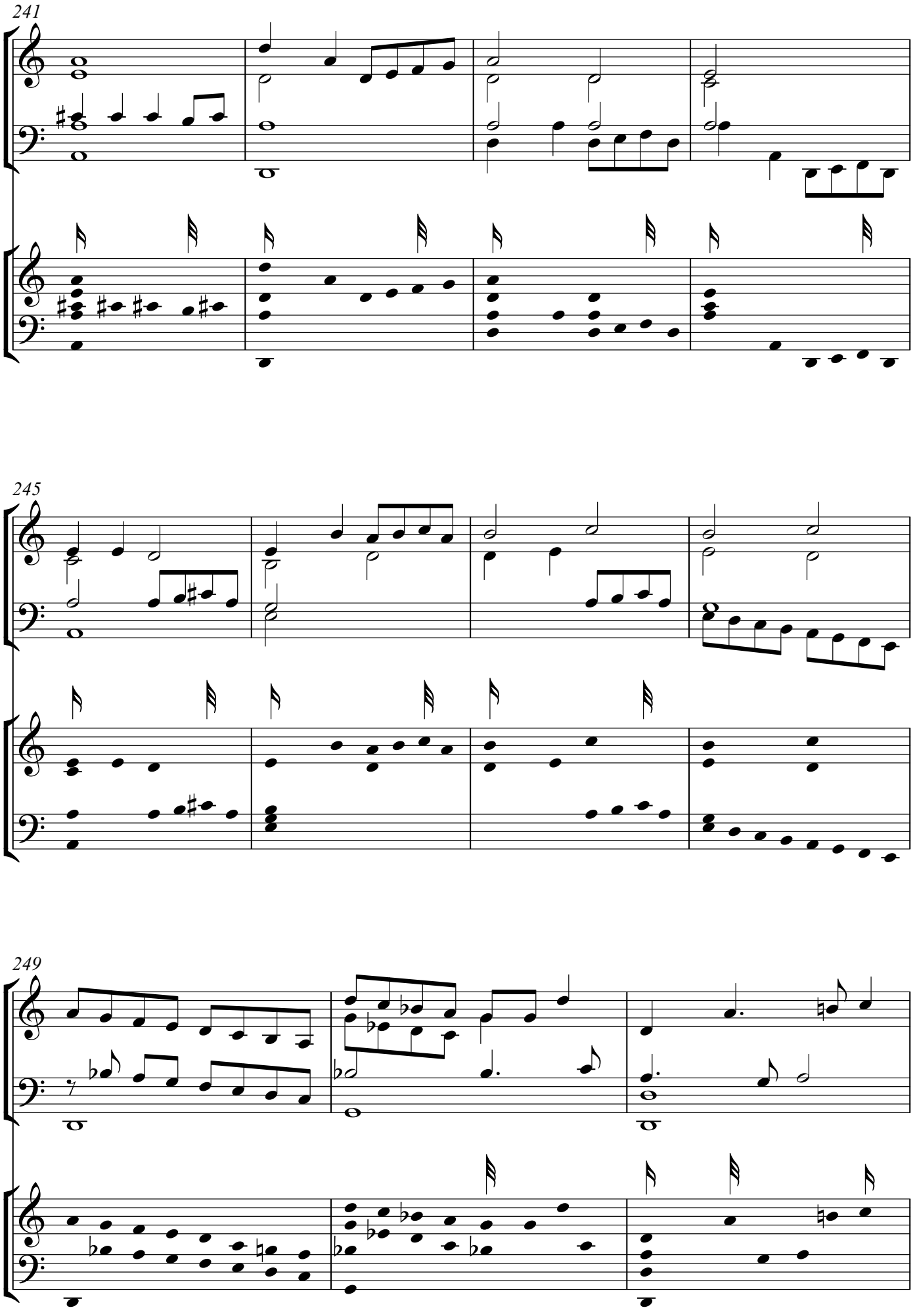

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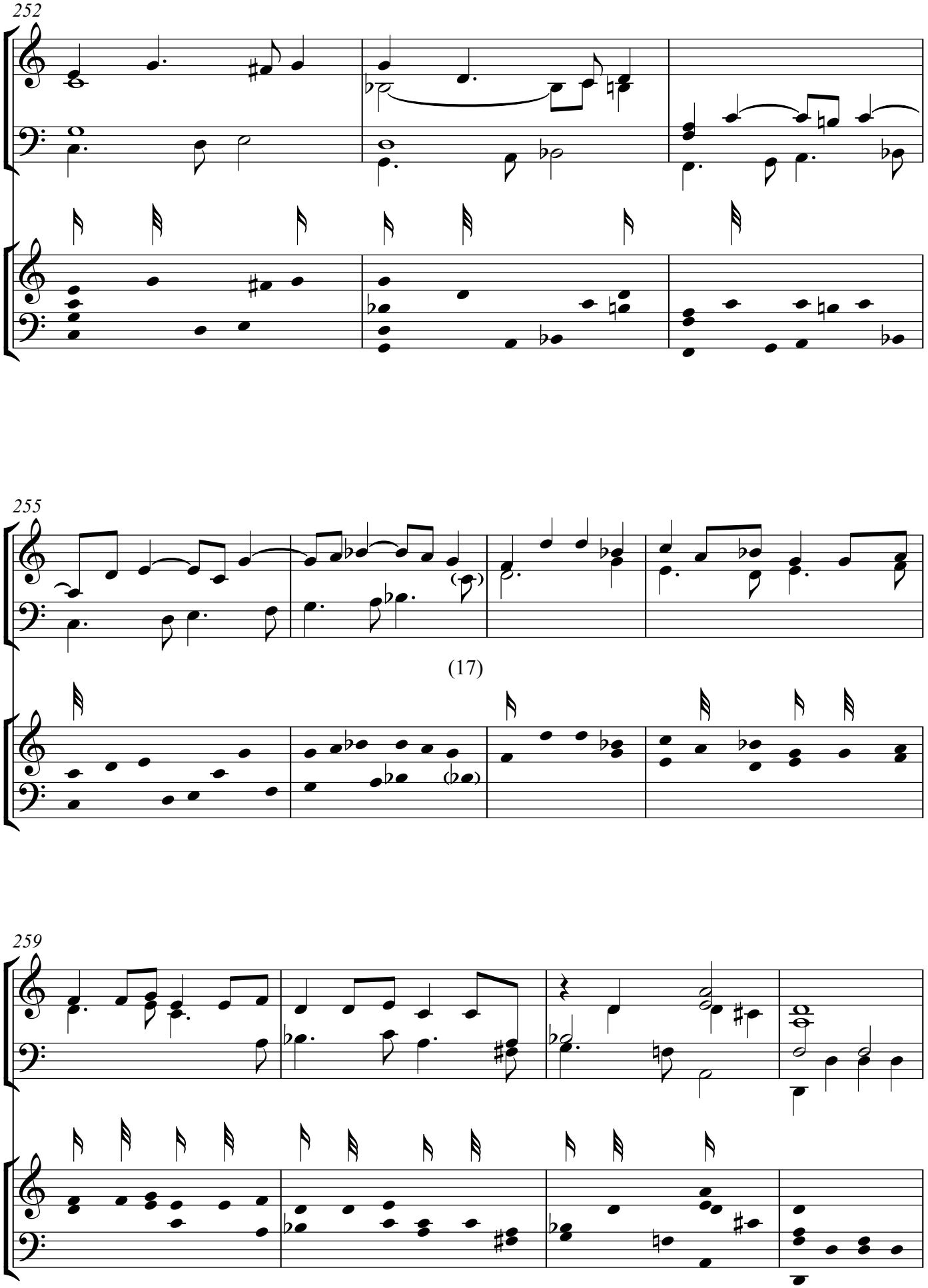

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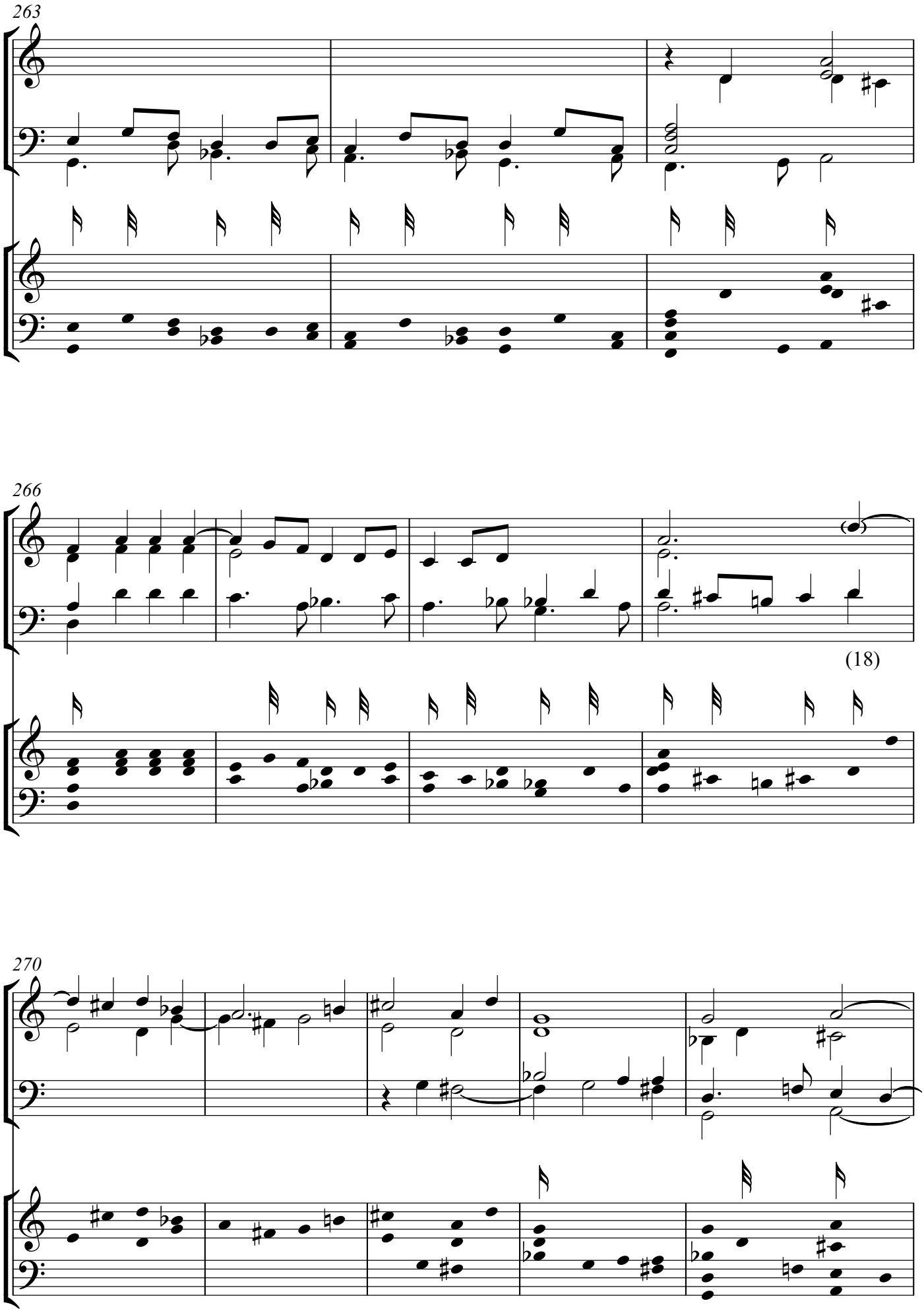

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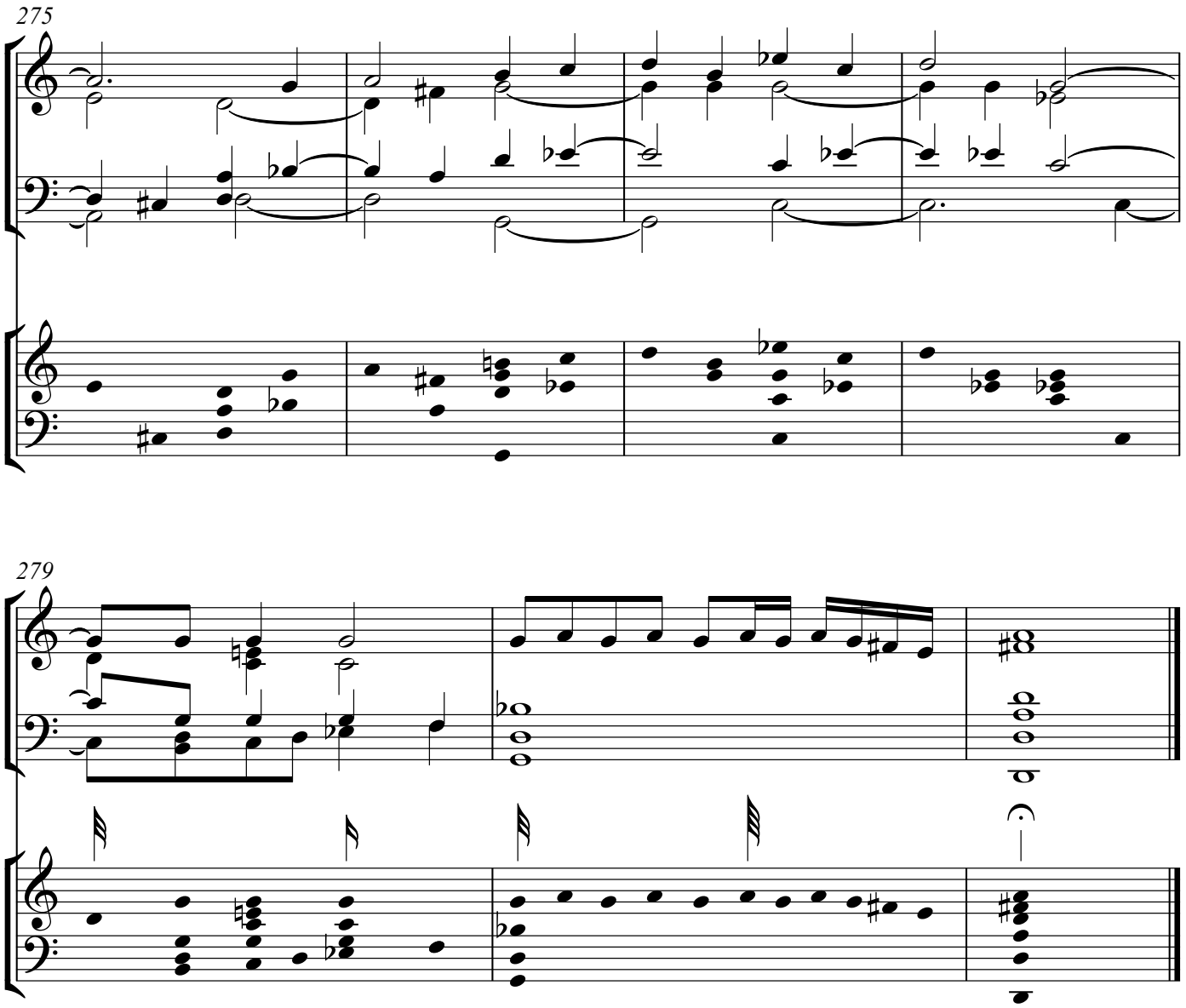

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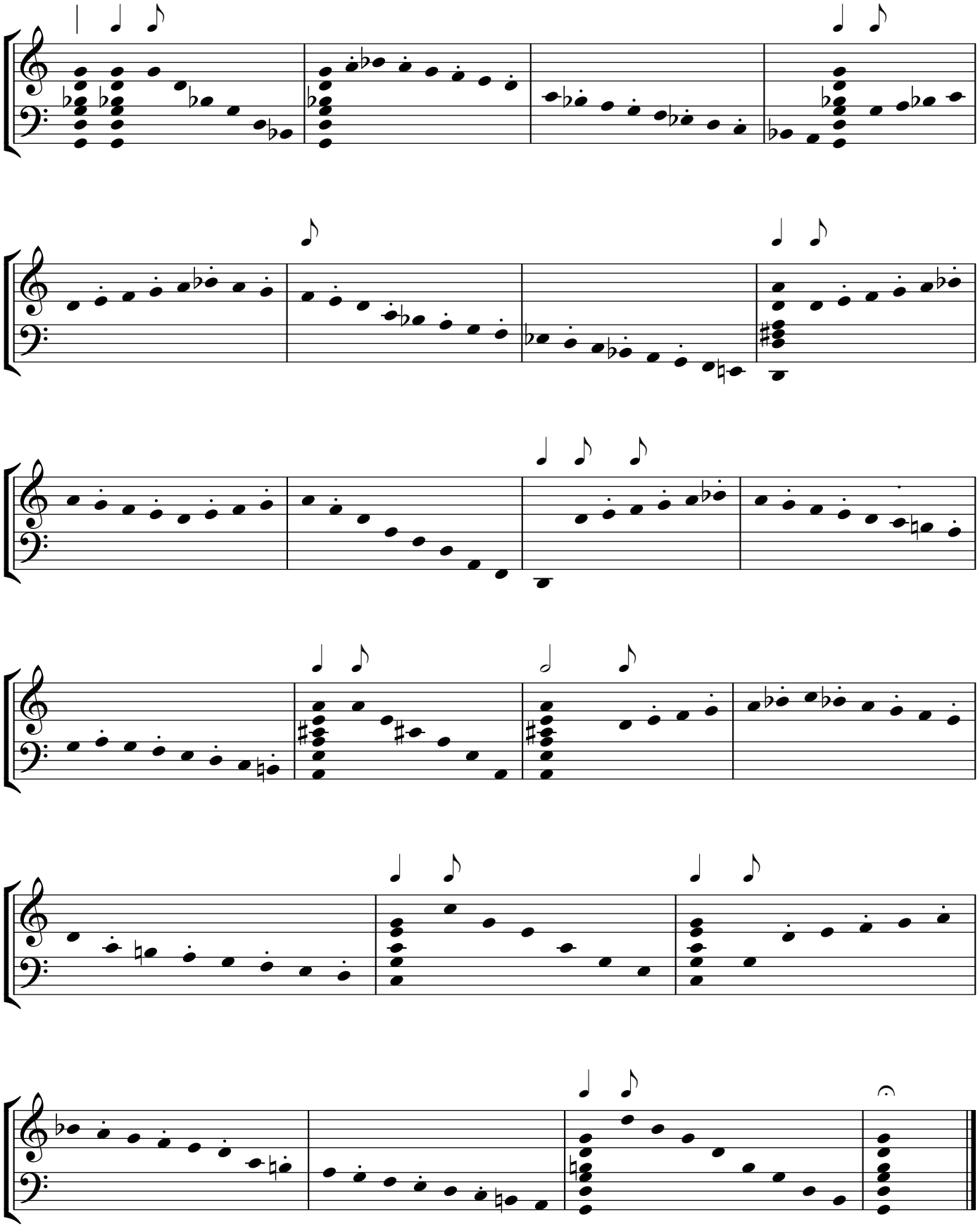
Tochata

Barbarino, p. 249



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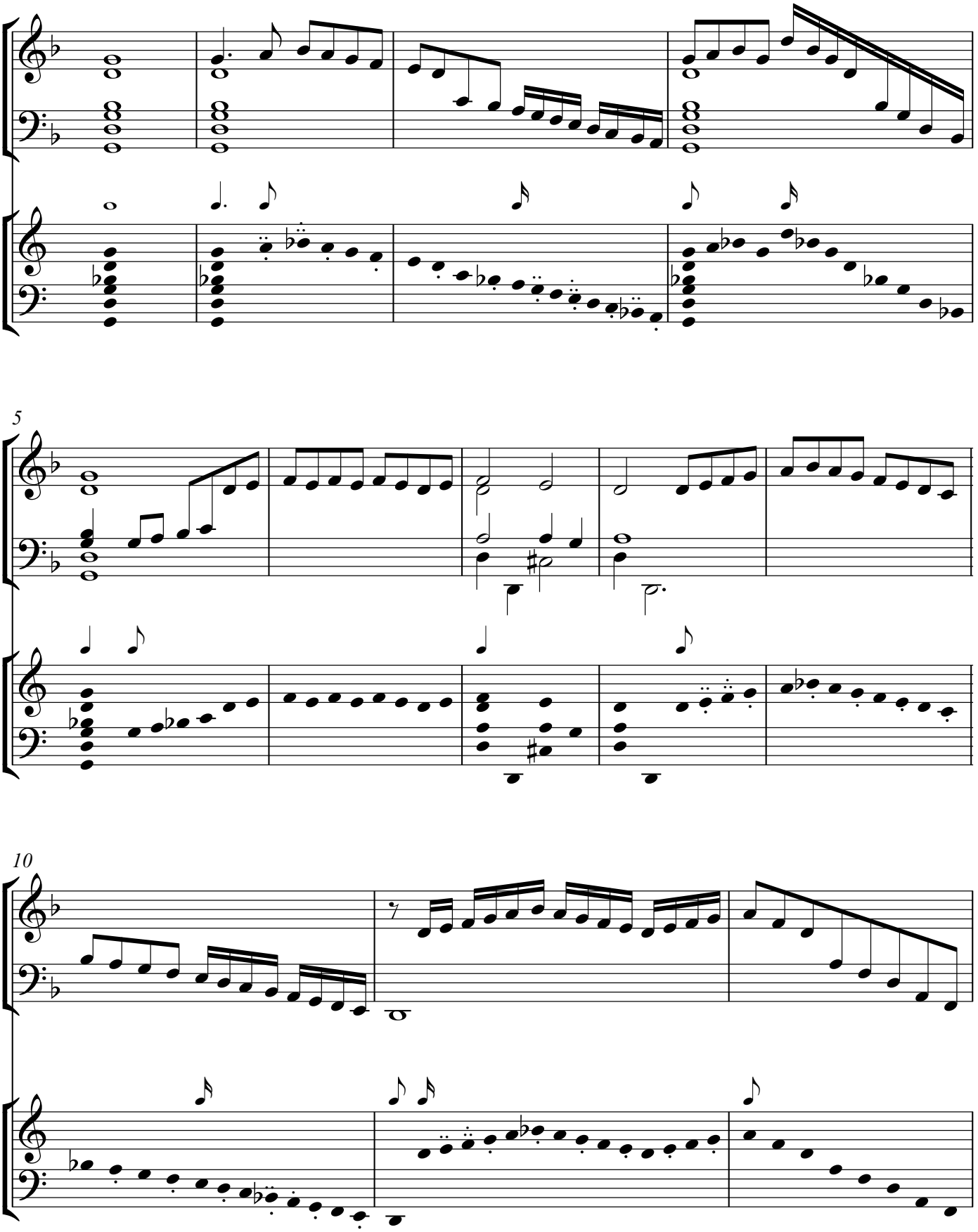
Entrade di liuto da Pietro Paolo

[1]

Barbarino, p. 266



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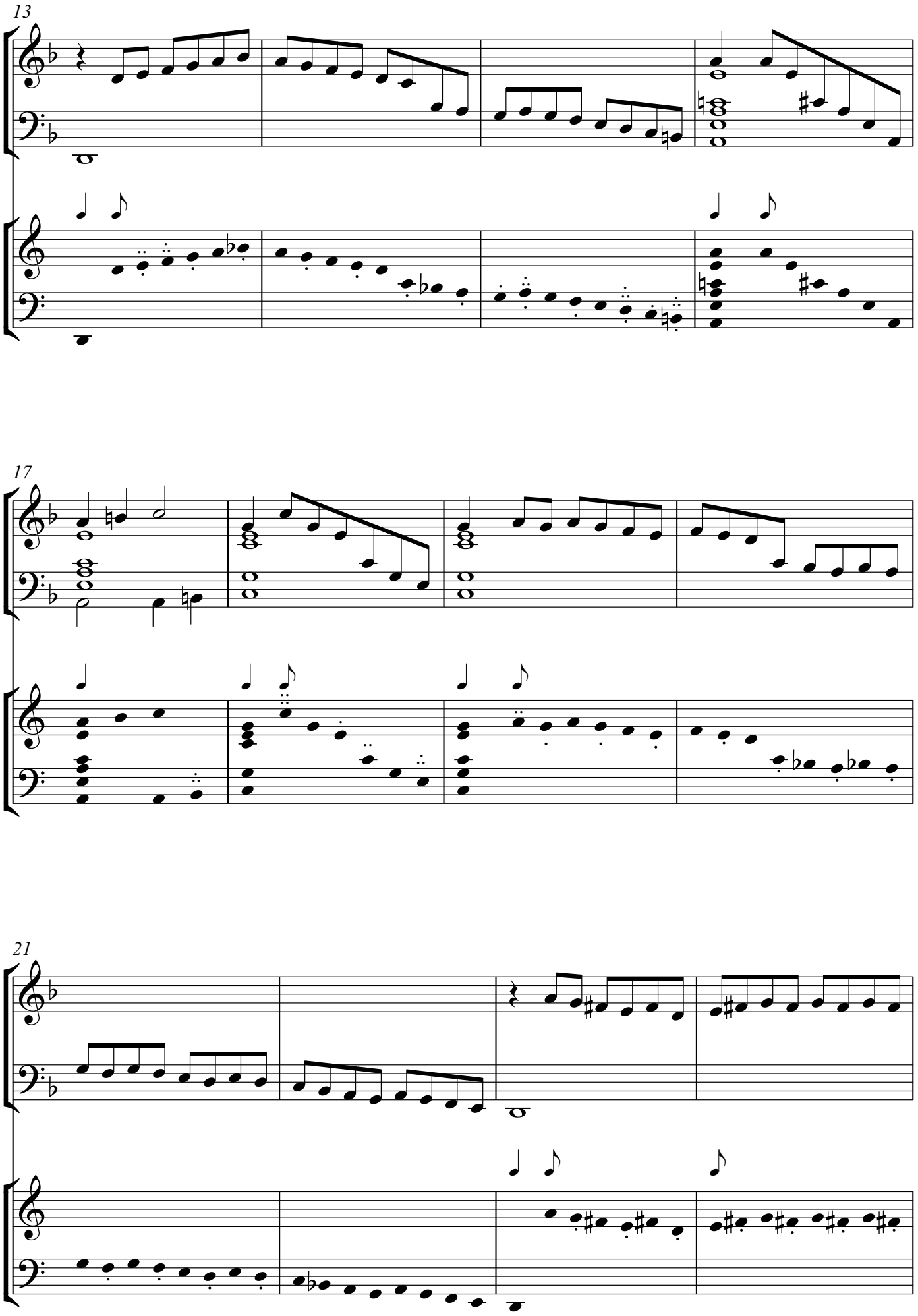

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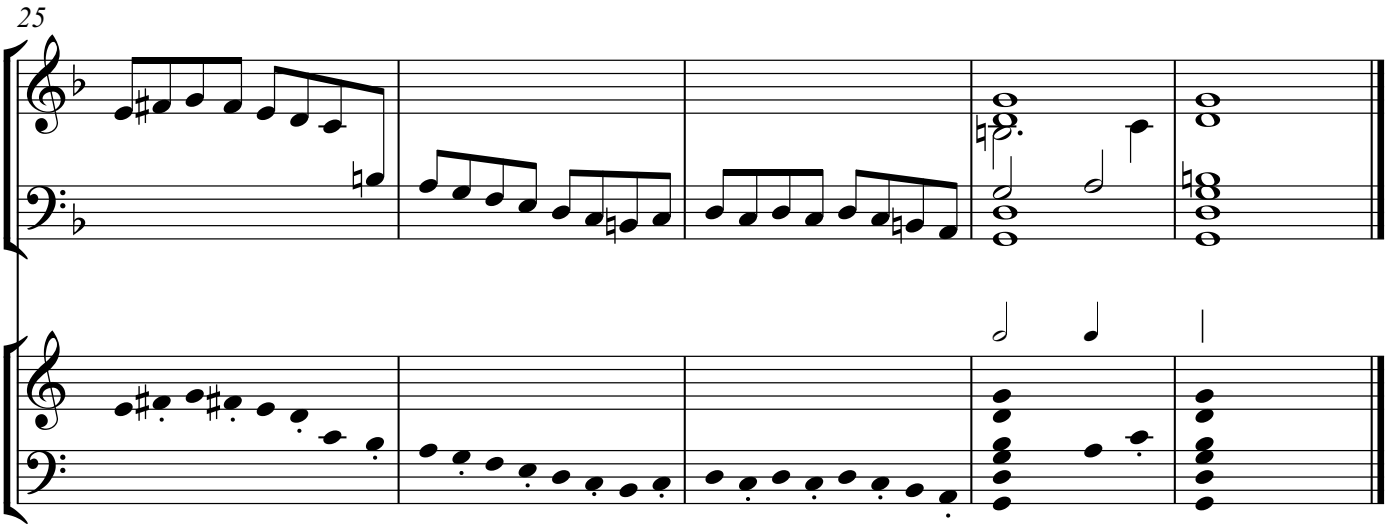

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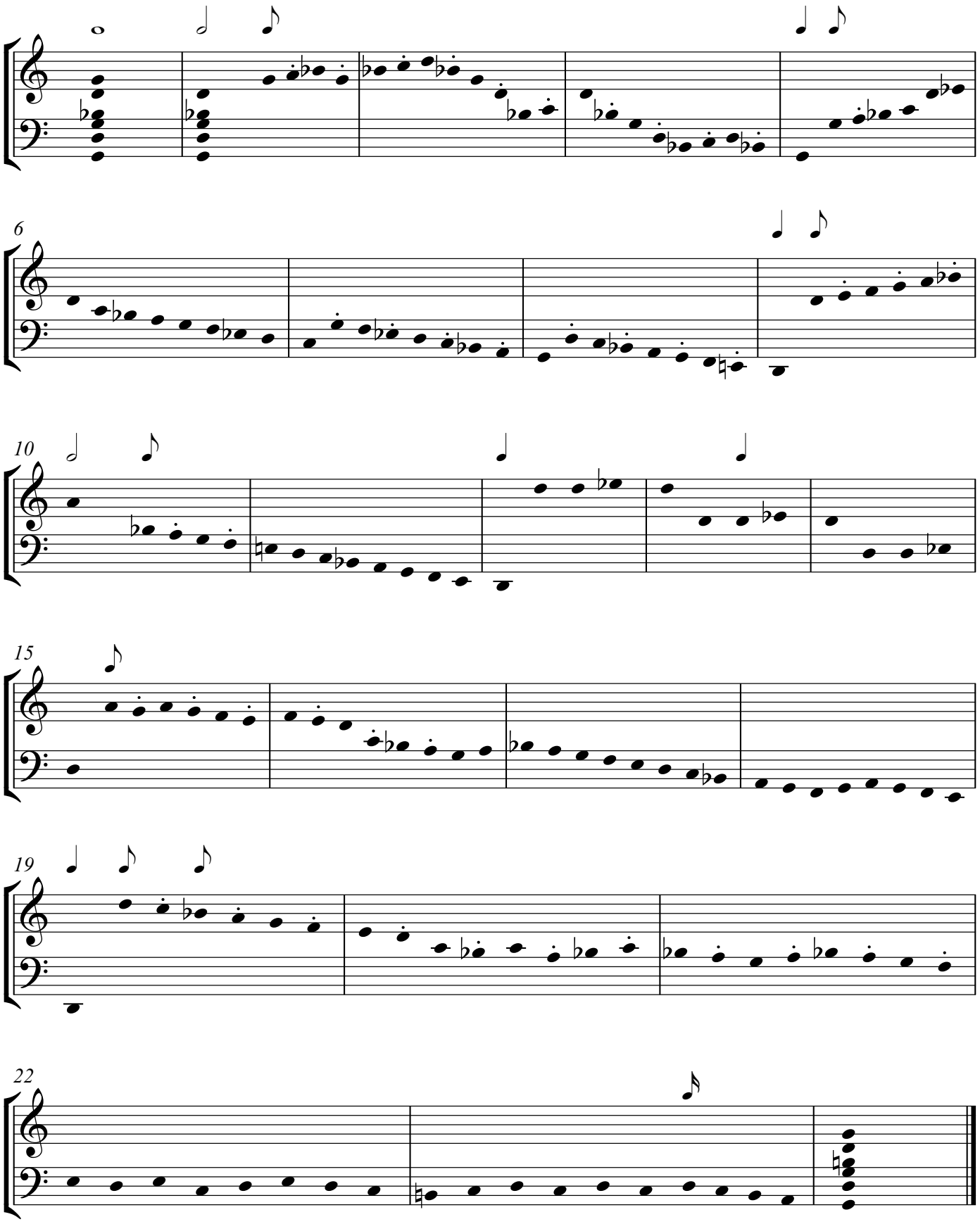
Ricercata di Pietro Paulo

Barbarino, p. 269



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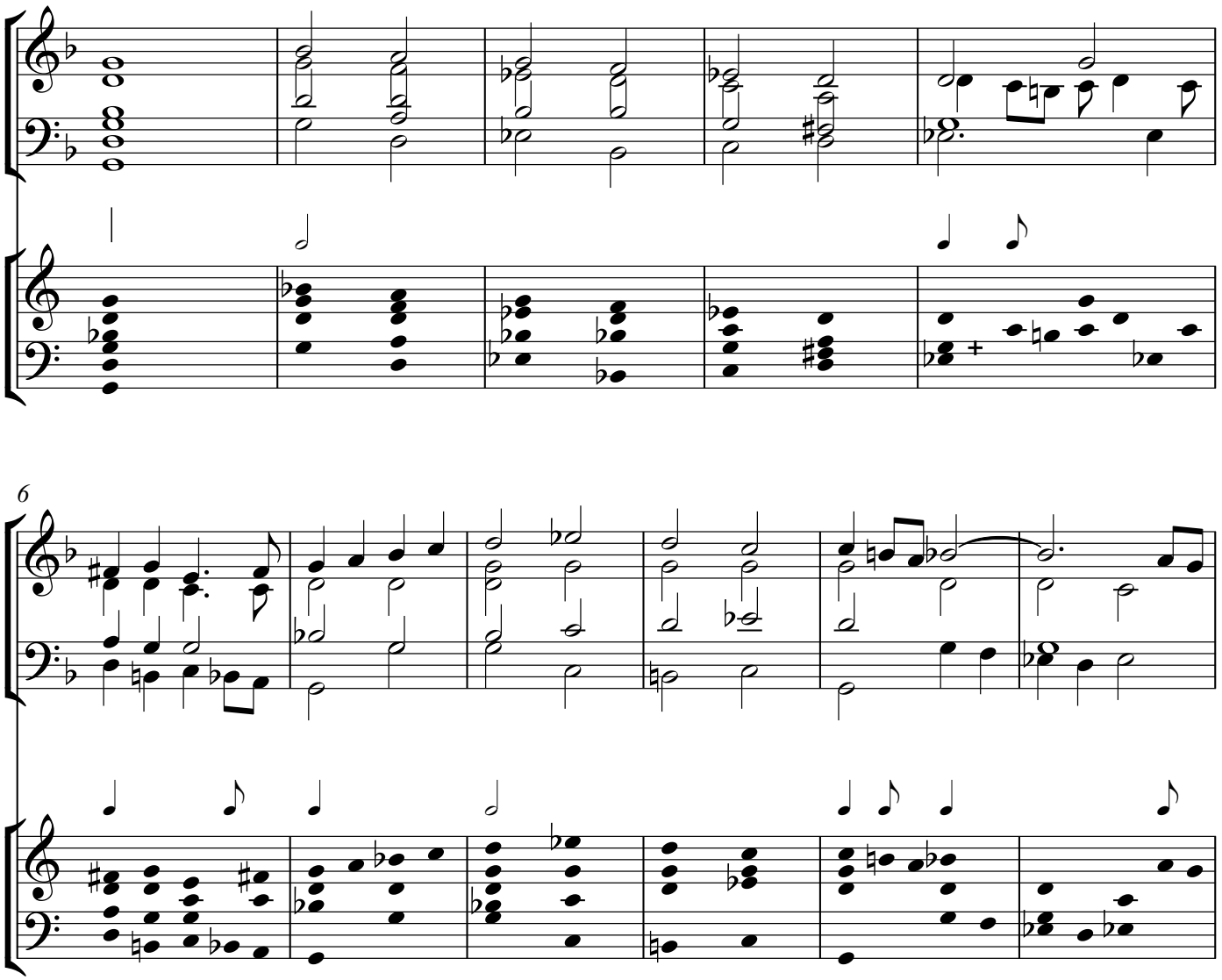
Tocata di Lorenzino

Barbarino, pp. 280 - 281



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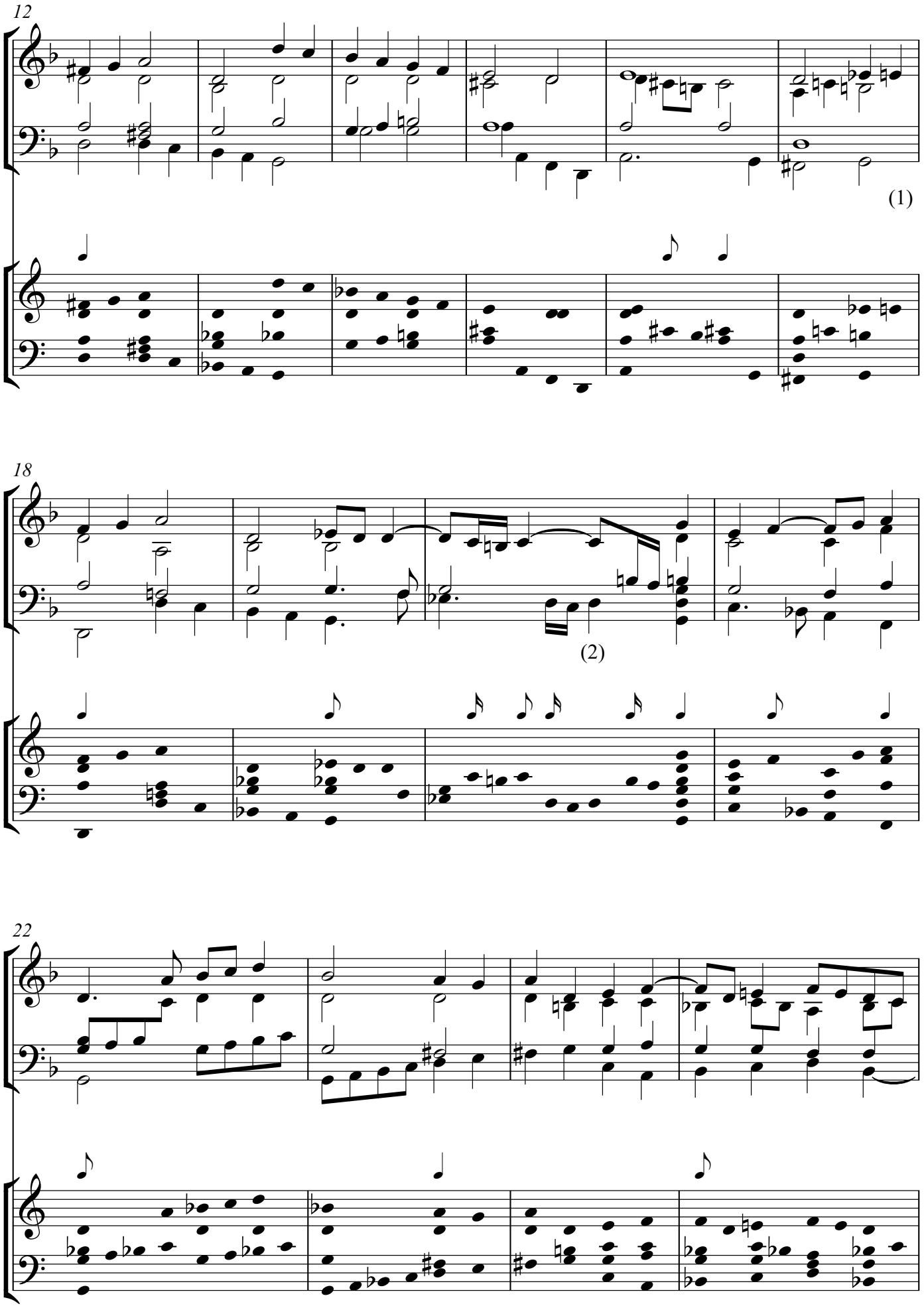

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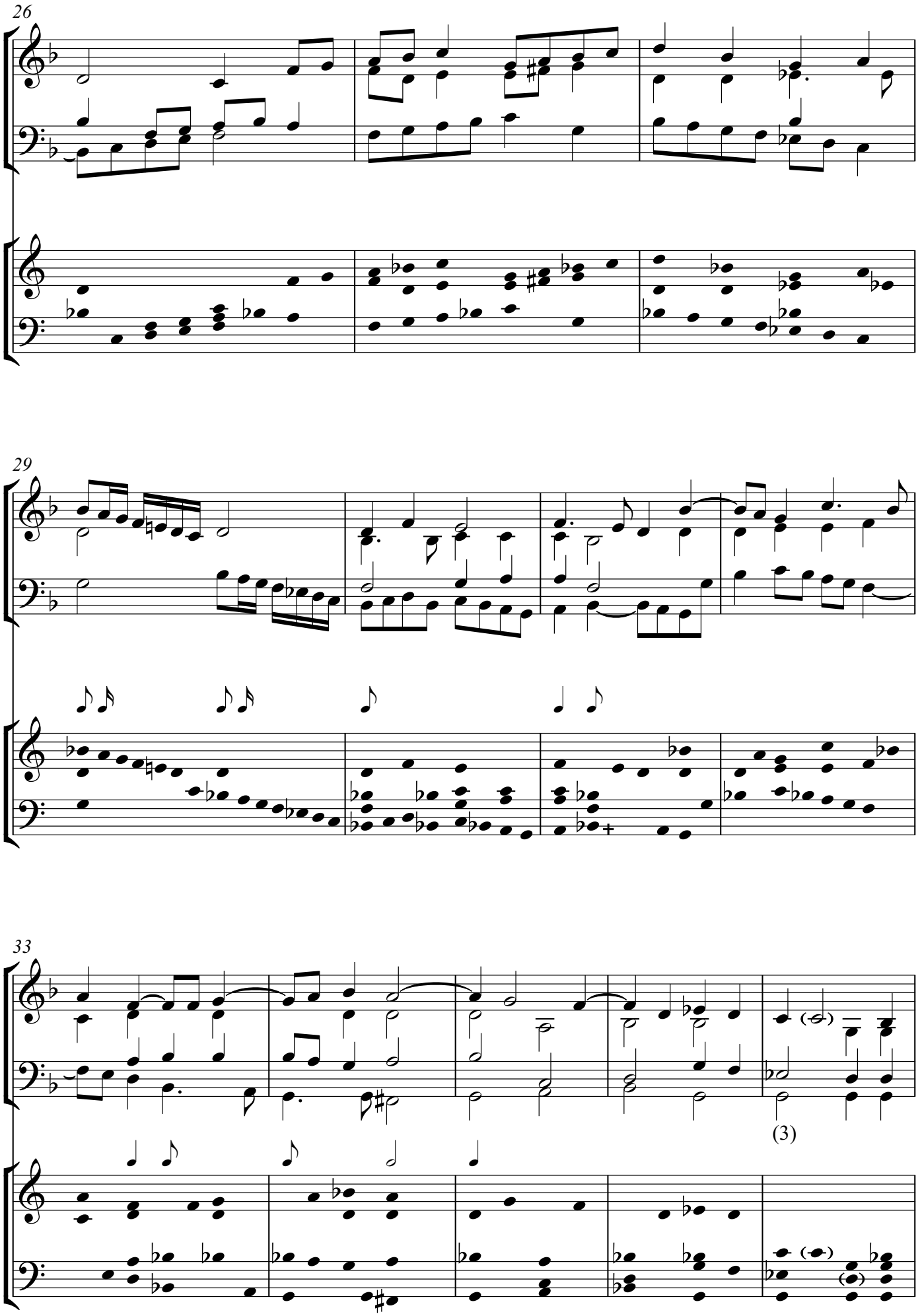

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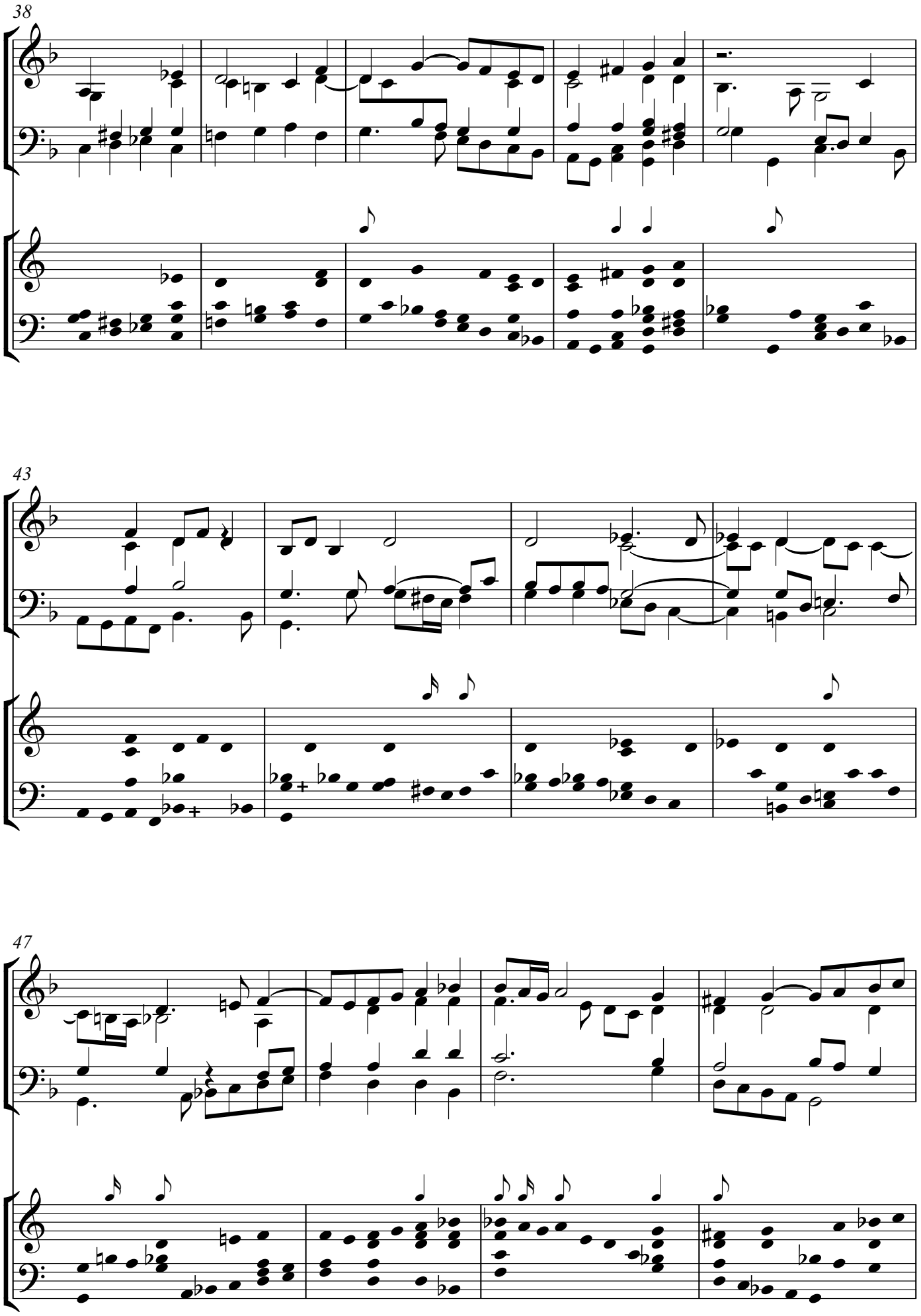

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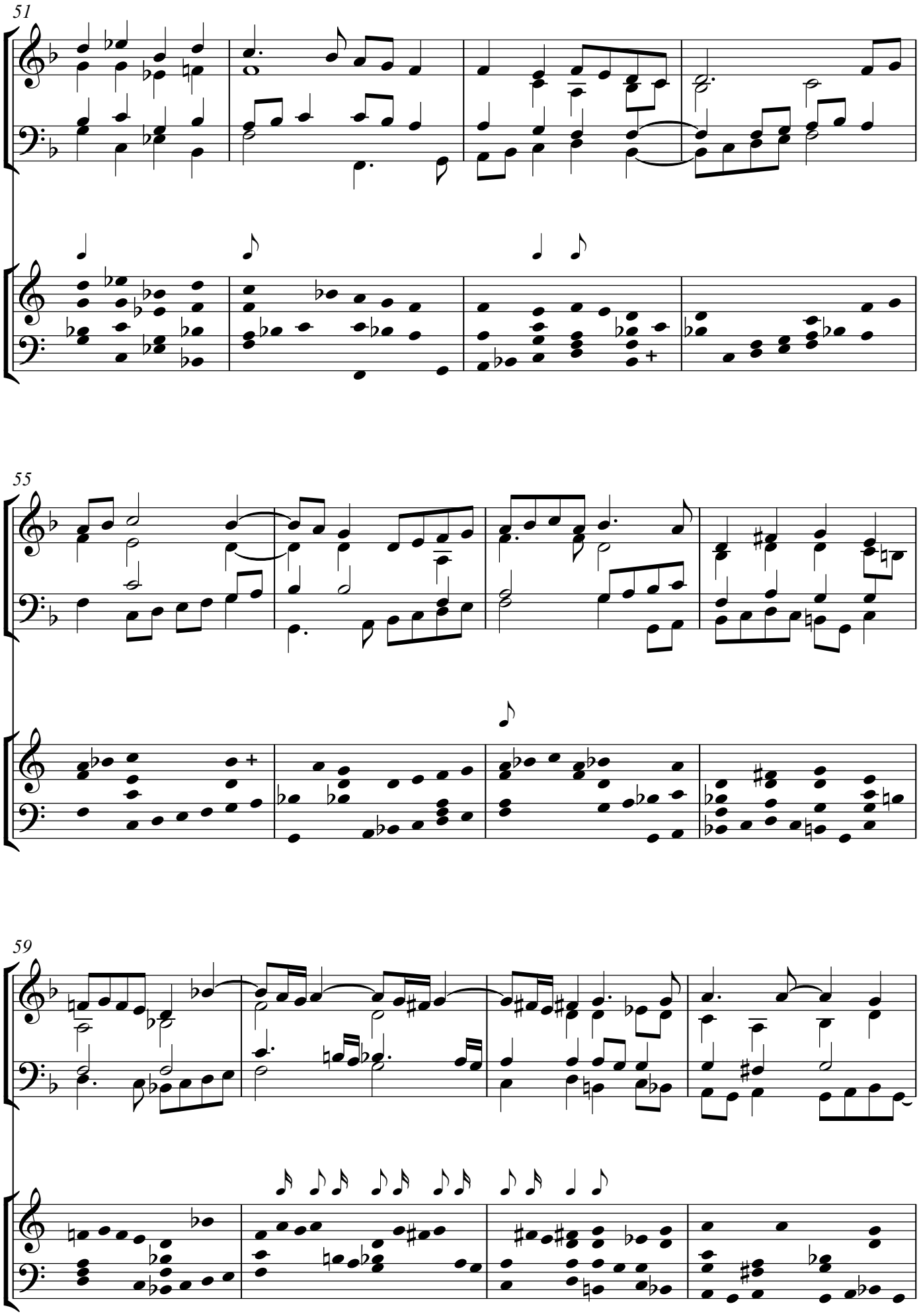

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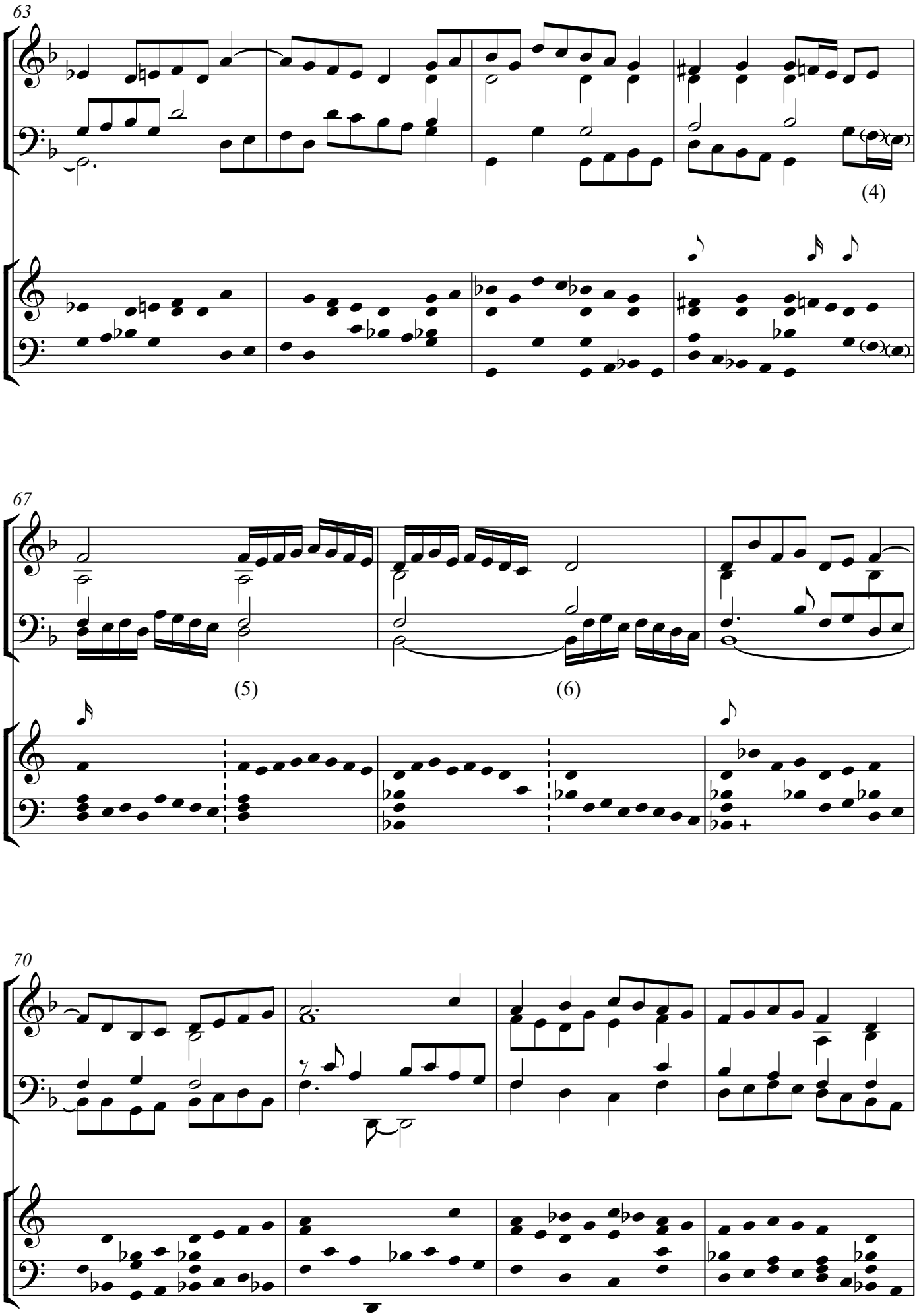

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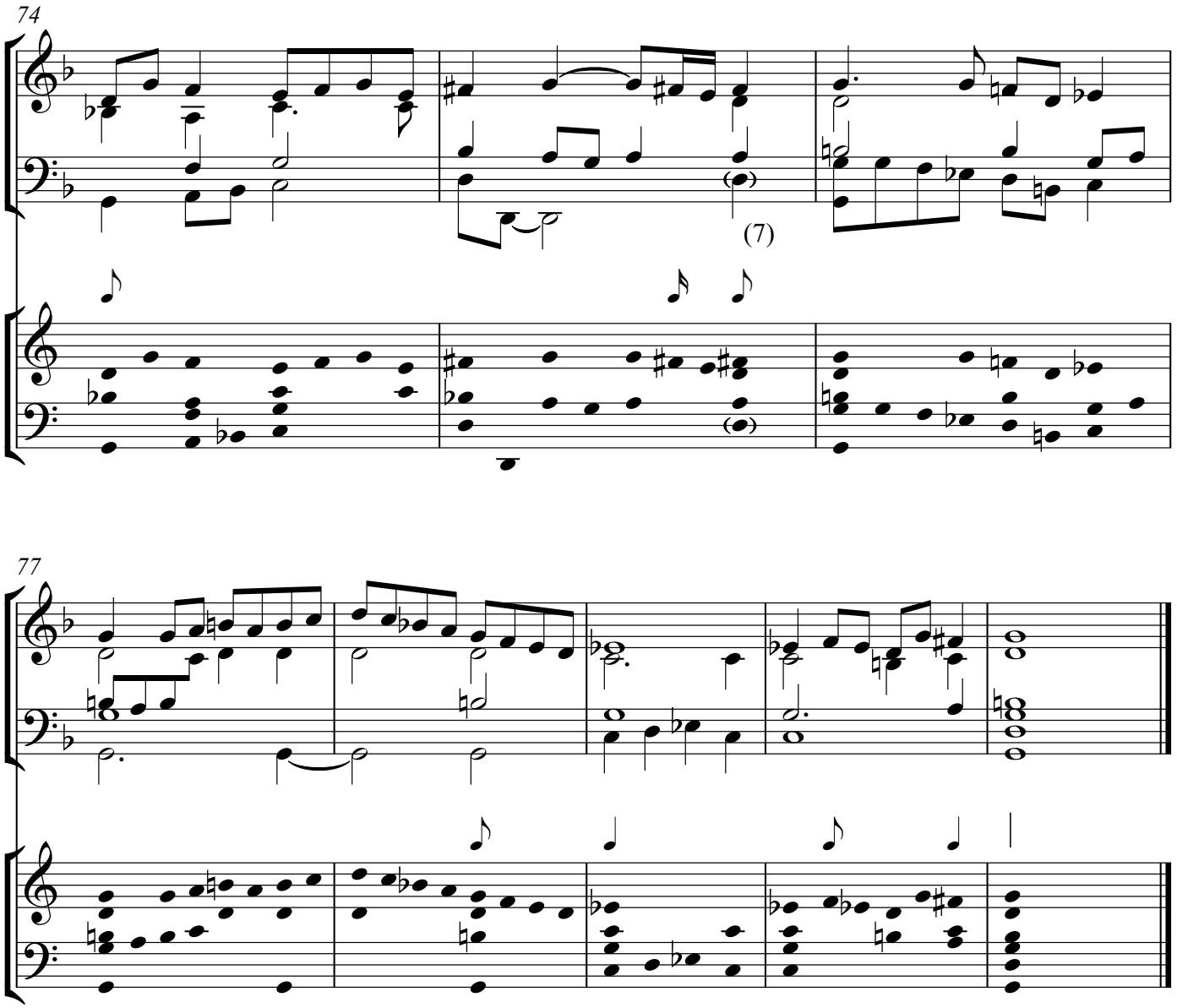

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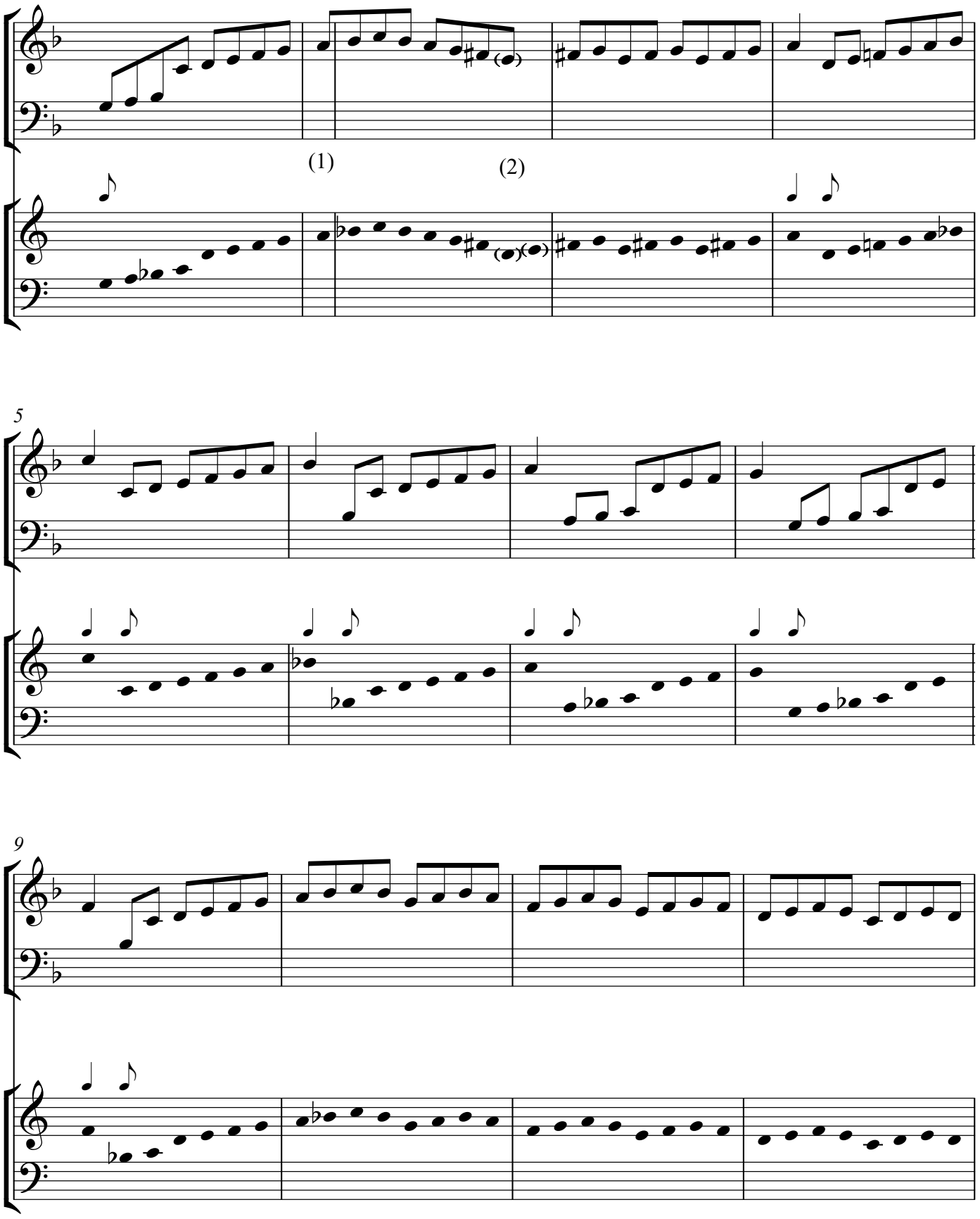
La Spagnoleta tochata

Barbarino, p. 362



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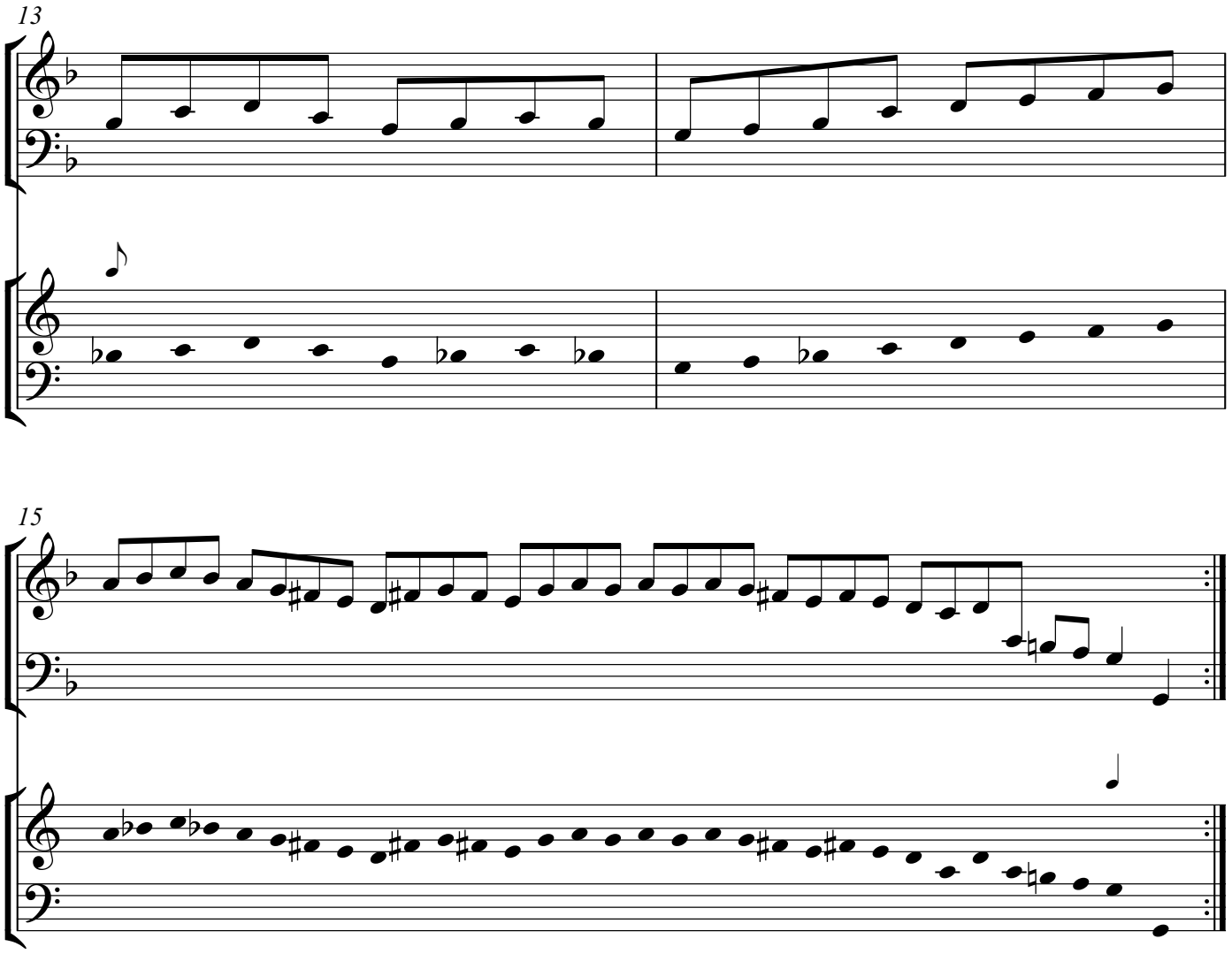

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Toccatas and related works from the Como *manuscript*

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Editorial notes

to the transcriptions from the *Como* manuscript

Notes to Preambulo, *ff. 1^{v} – 2:*

(1) In order to fill the bar, I have assumed that the minim rhythm in the original should have been dotted.

Notes to Passaggio, *f. 12:*

(1) Assuming a regular bar structure of four crotchet beats per bar, the third bar is too long by a beat in the original.

Notes to Toccata con una fuga, *ff. 16^{v} – 17:*

(1) The crotchet rhythm indication was presumably misplaced in the original tablature and was probably intended to appear over the first beat of the bar.

(2) The ornamental figure is rhythmically too short in the original. I have assumed that the scribe inadvertently omitted some figures and have therefore suggested extending the ornament in the interpretative transcription.

Notes to Toccata [& Fuga], *ff. 34^{v} – 36:*

(1) On the first beat, the tablature figure '1' on the sixth course in the original is musically dubious. In the interpretative transcription, I have assumed that it should have been a '3' i.e. B-flat.

(2) Adding an f to the chord improves the voice leading. It is odd that this evidently did not bother the scribe – perhaps this shows a focus on chord shapes rather than on voice leading?

(3) There is some smudging at this point in the original tablature.

(4) The '0' on the second course, d', produces a seventh above bass. It is probable that the '0' was intended for the first course, i.e. g'.

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Notes to [Entrata?] p[er] la mano, *f. 40:*

(1) Bar 15 is only two beats long in the original.

(2) In the penultimate bar, the rhythmic indication for the ornament shows a semiquaver, but in order to fit the bar it needs to be played as a demisemiquaver.

Notes to Toccata, *ff. 41^{v} – 42^{v}:*

(1) The '0' on the third course, i.e. a, seems to be crossed out. It seems reasonable to omit it, as I have done, given the two-voiced texture.

(2) The rhythmic indication appears above the second note of the bar, but it is to be presumed that it should have been above the first chord and was simply misaligned.

Notes to Toccata, *ff. 49^{v} – 50:*

(1) I have assumed that a quaver rhythm sign is missing in the original tablature.

(2) It is possible that a rhythmic indication is missing from the last bar, given the rather irregular rhythm.

(3) In the last bar, the semiquaver rhythmic indication is not well aligned. I have assumed that it was intended to be placed over the g', but it may also be read as placed over the following f '–sharp.

Notes to Toccata di Fil, *ff. 57^{v} – 58:*

(1) The rhythmic indication is unclear in the original tablature.

(2) There is an erroneous barline in original.

(3) The tablature character of the inner voice is unclear due to smudging.

(4) A rhythmic indication is missing on the first beat; a crotchet rhythm is to be assumed.

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Notes to Toccata, *ff. 65^{v} – 66^{v}:*

As the toccata requires extensive reconstruction, I have presented a first-level transcription without an interpretative transcription and then followed this transcription with a separate reconstructed version.

(1) Although a crotchet beat is indicated, a minim is required in order to fill the bar.

(2) The rhythmic indication appears above the second note in the bar in the original tablature, however, it makes more sense placed over the third note.

(3) The figure in bars 18 and 19 is, in effect, a written-out ornament and seems to call for quicker note values, although no rhythm change is indicated in the original. The assumption of a missing rhythmic indication is supported by the appearance of an otherwise redundant rhythm sign in bar 19. I have reinterpreted this bar in the reconstruction.

(4) There is a rhythmic anomaly in this bar. Perhaps the rhythm sign should appear over the second chord in the bar.

(5) The rhythmic indication seems to be misplaced. The crotched rhythm indication over the last note surely belongs to the next bar.

(6) Although it is not indicated, the passage seems to require a faster rhythm.

(7) The rhythmic intention in the original tablature is unclear.

(8) The rhythmic indication appears over the second note of the bar, but makes more sense if applied to the first beat.

(9) The second quaver rhythmic indication is superfluous.

Notes to Toccata, *ff. 87^{v} – 88:*

(1) The scribe initially wrote a ‘2’ on the third course (b-natural), but corrected it to a ‘1’ (b-flat).

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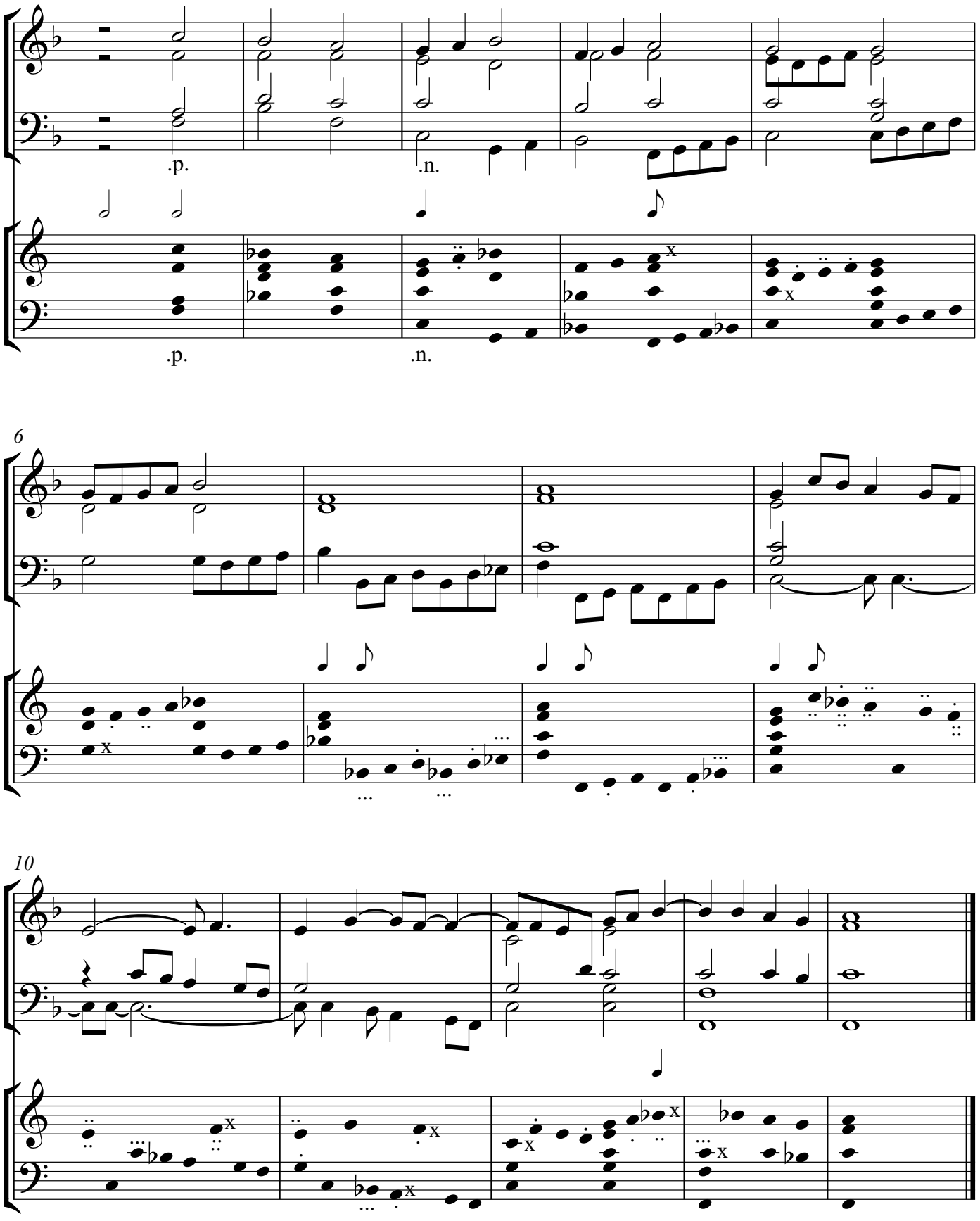
Toccata

Como, f. 1



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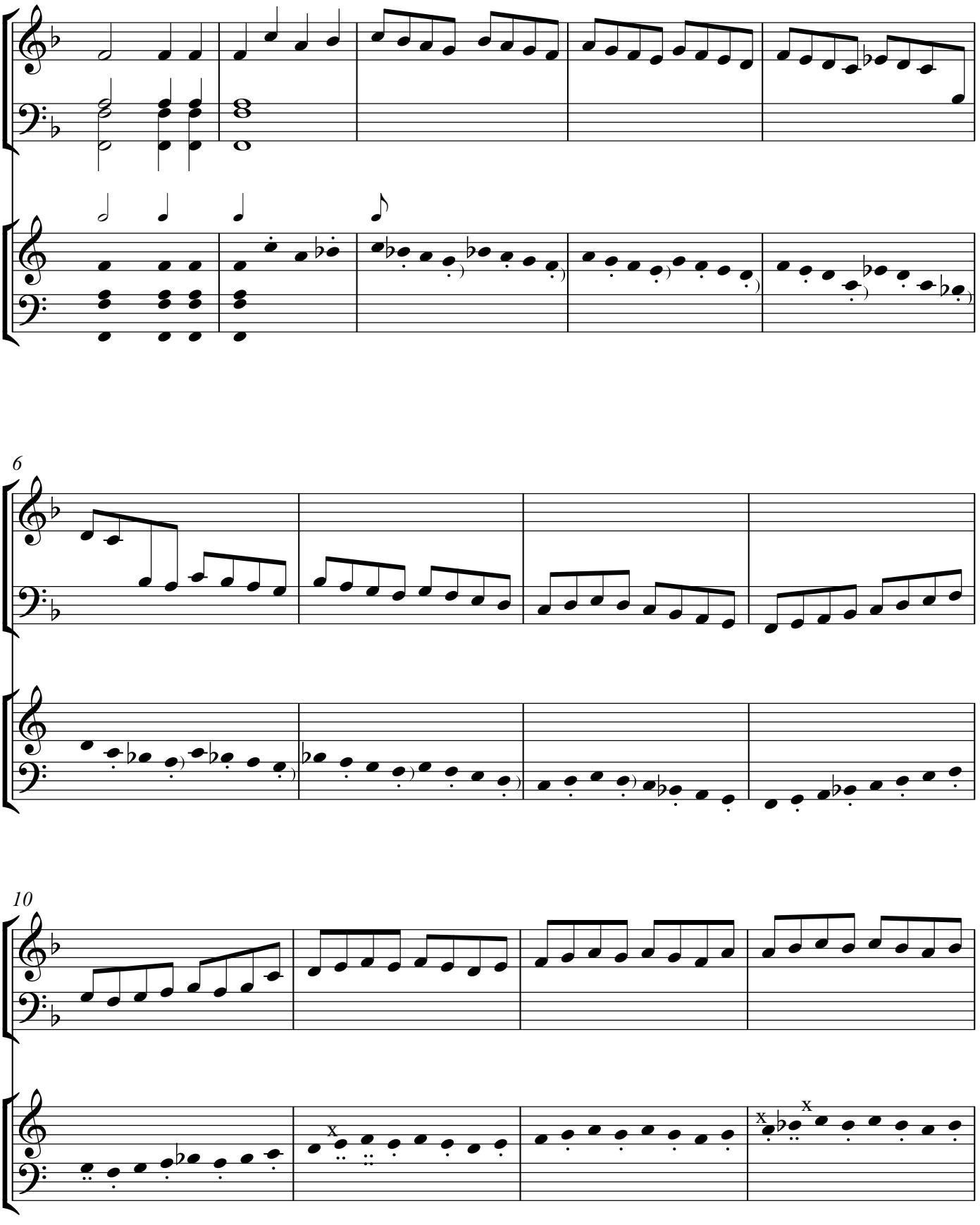
Preambulo

Como, ff. 1v - 2



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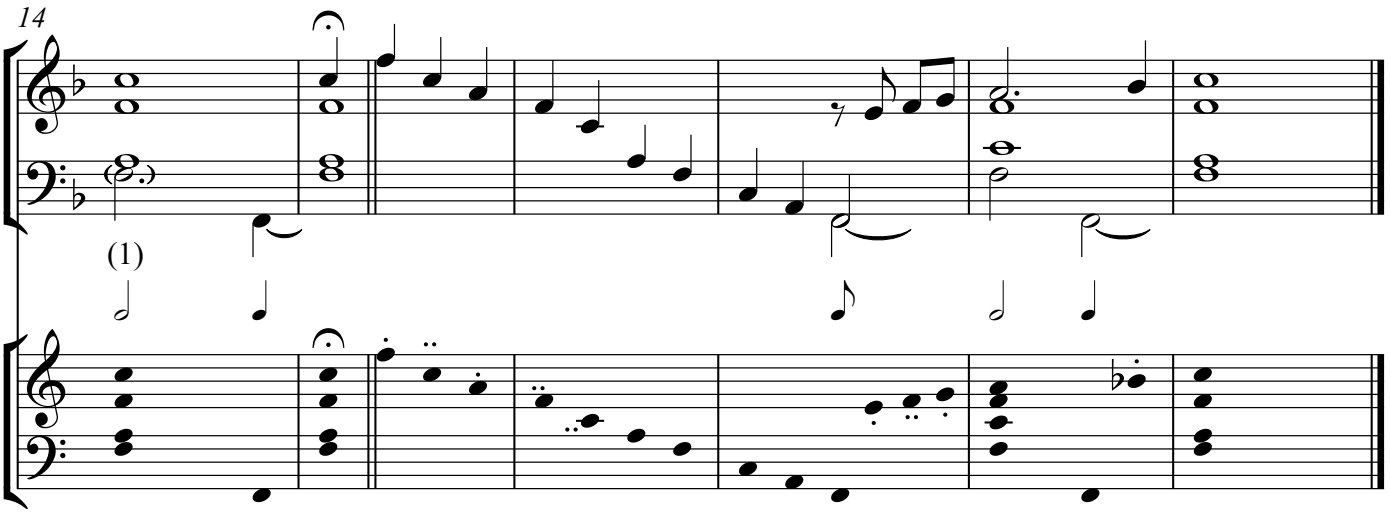

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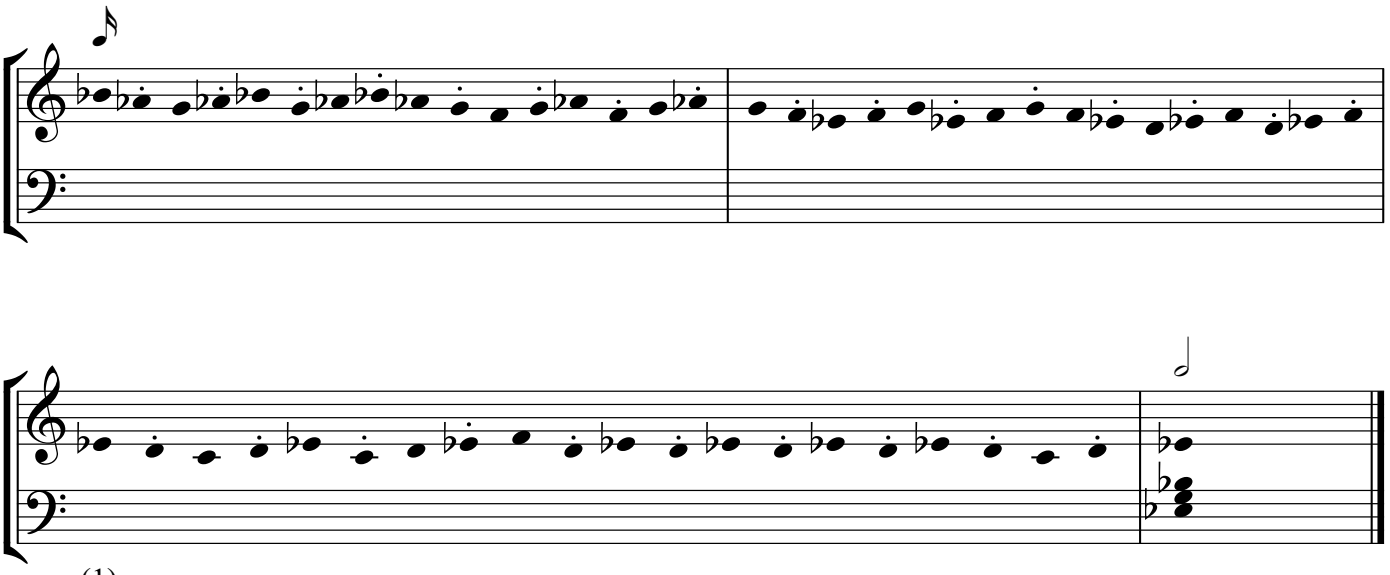
Passaggio

Como, f. 12



(1)

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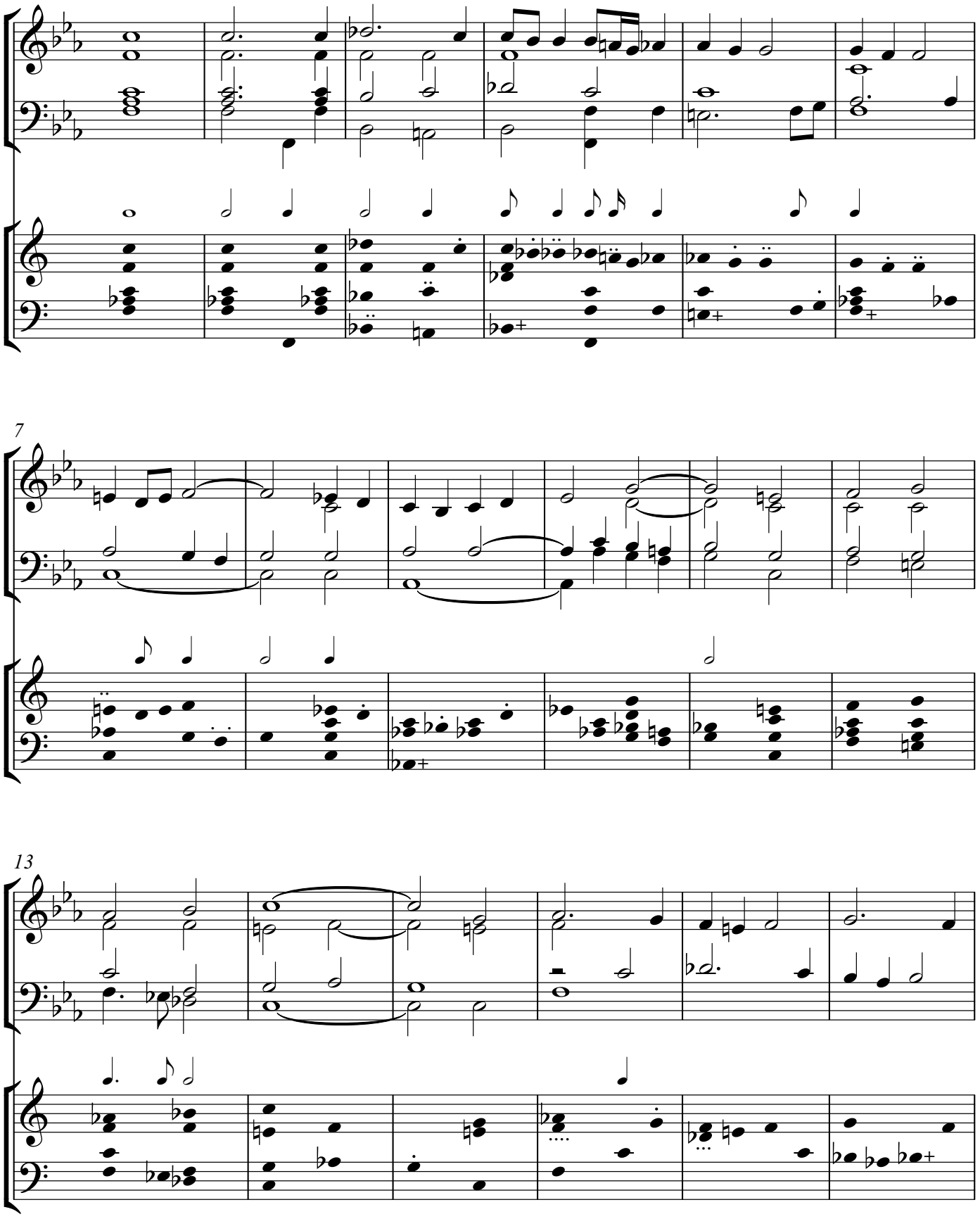
Toccata con una fuga

Como, ff. 16v - 17



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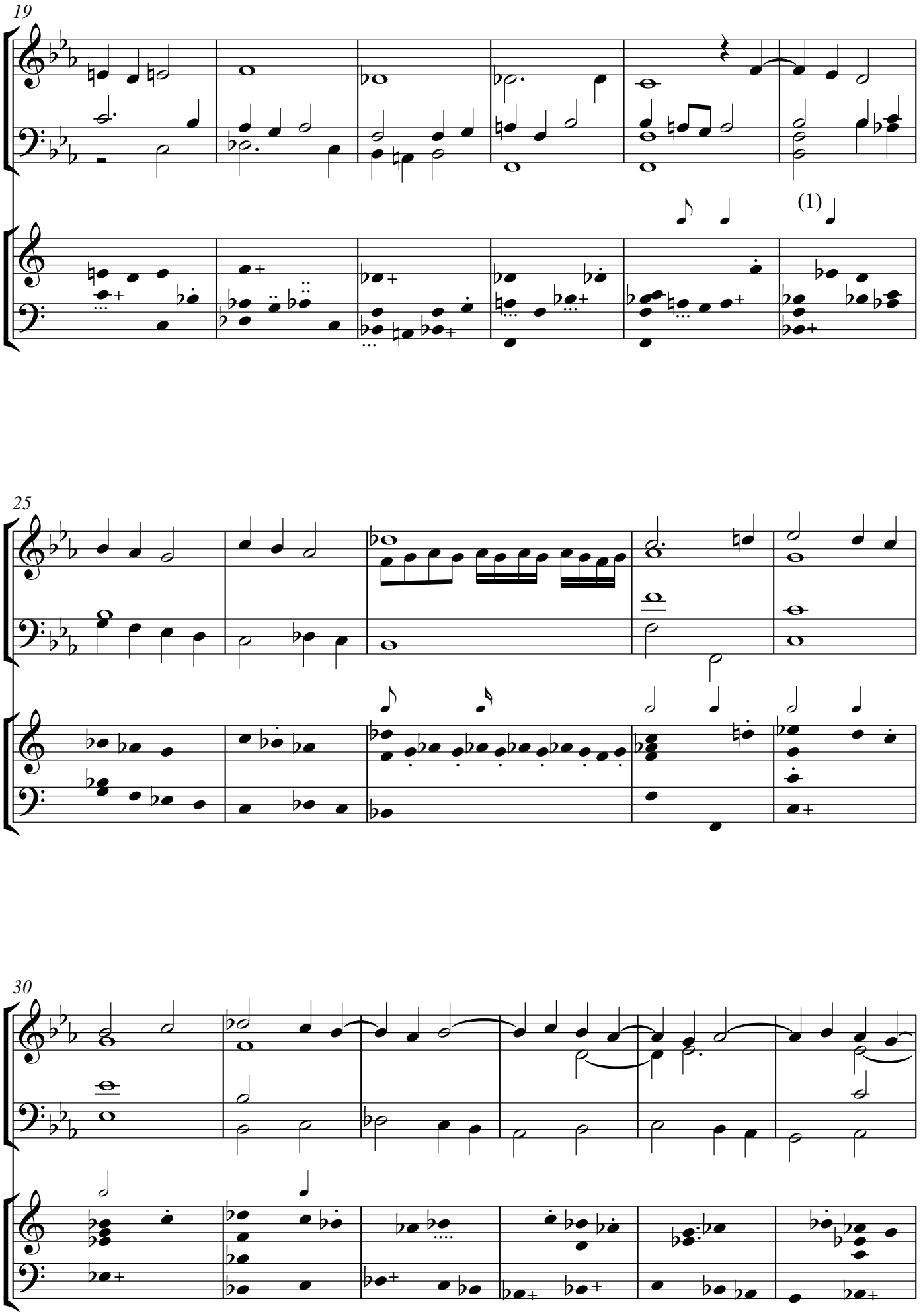

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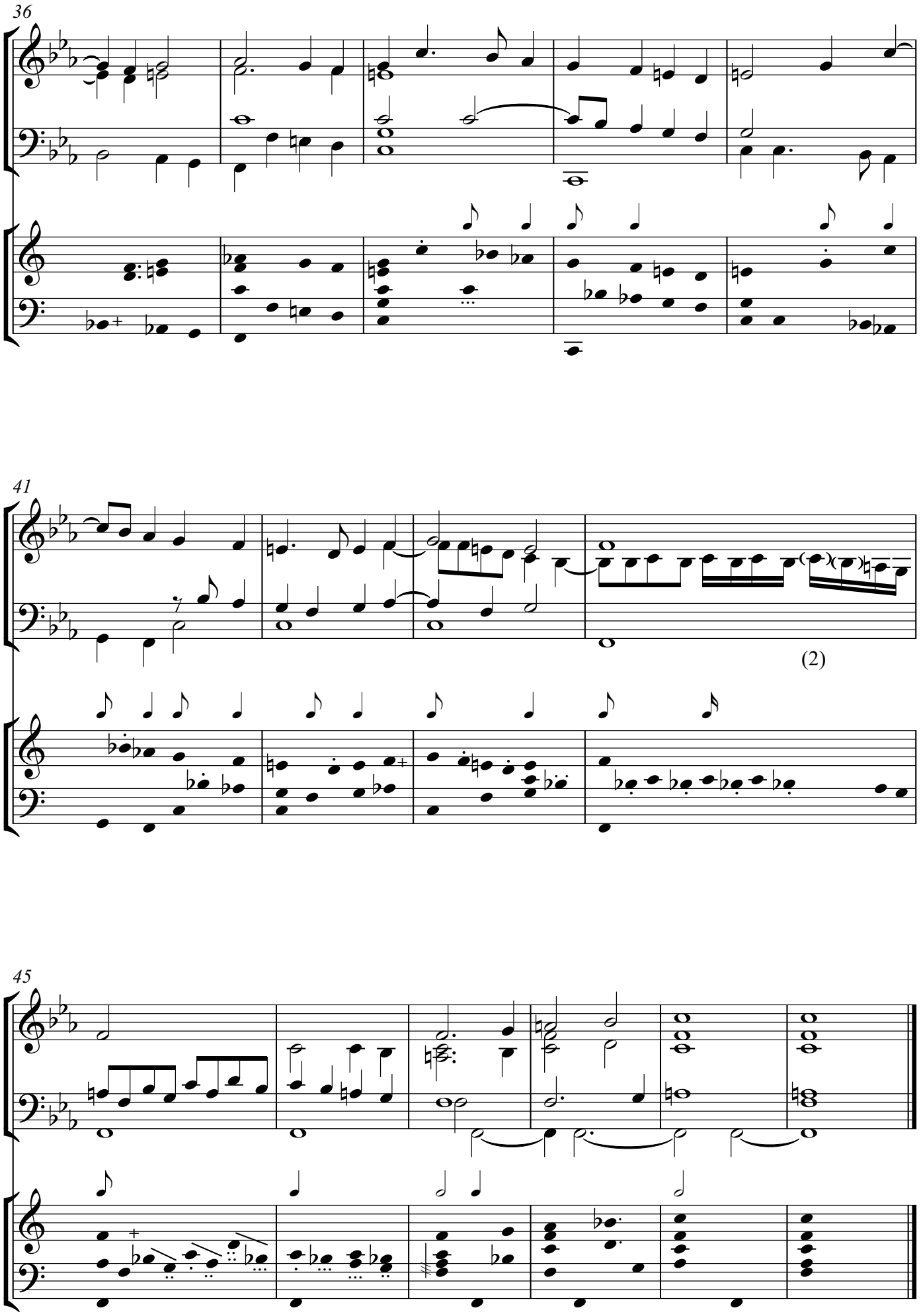

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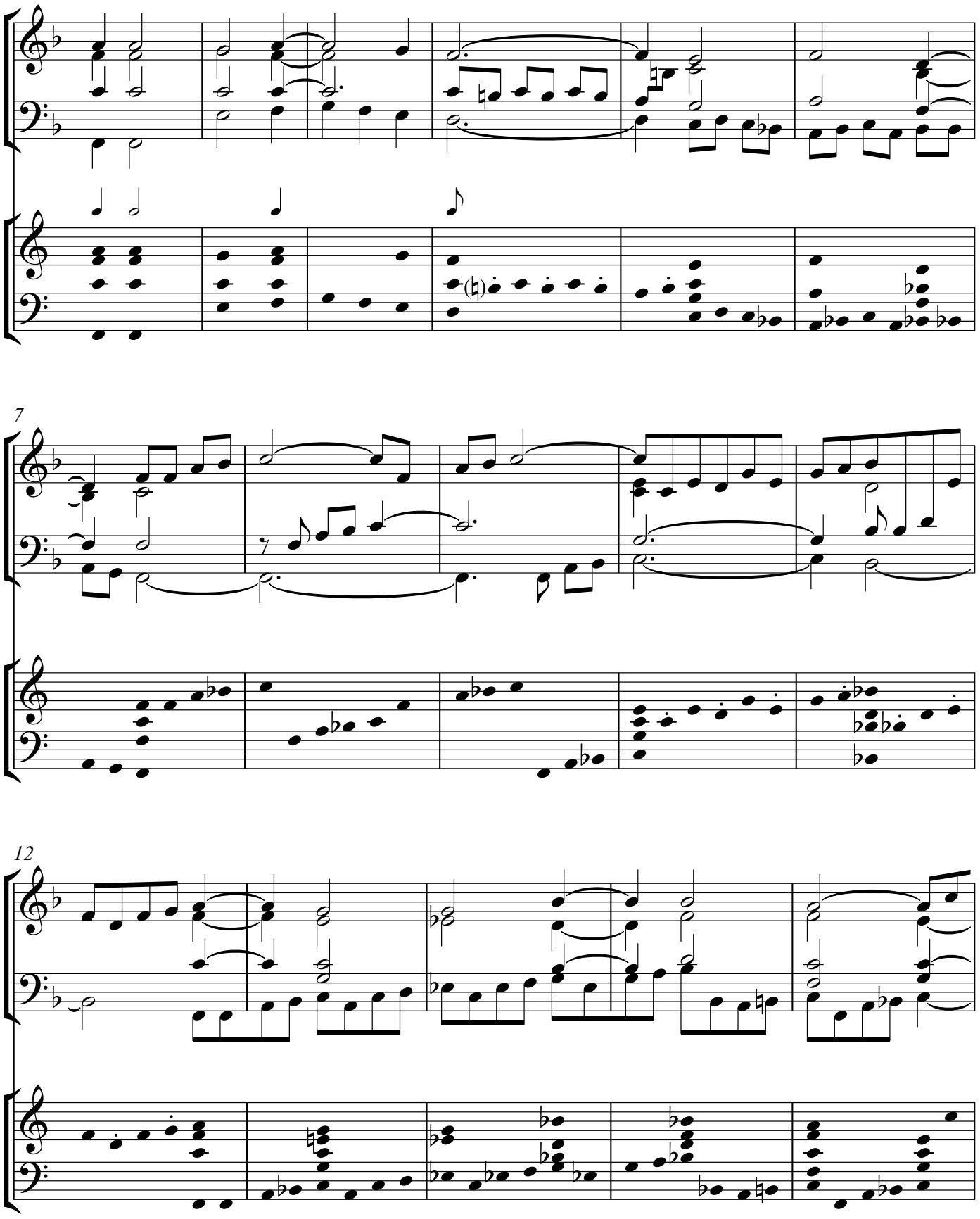
Toccata

[& Fuga]

Como, ff. 34v - 36



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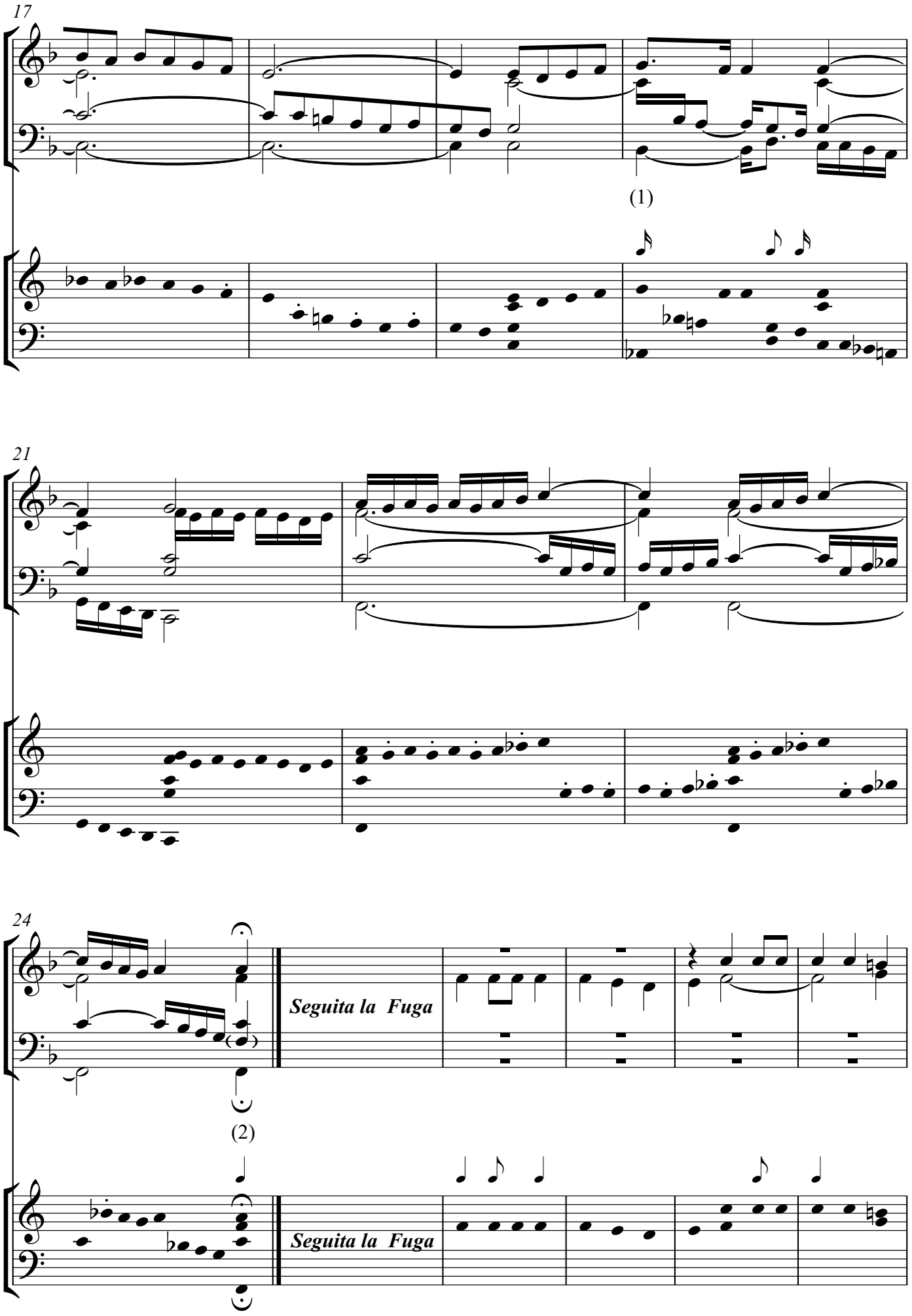

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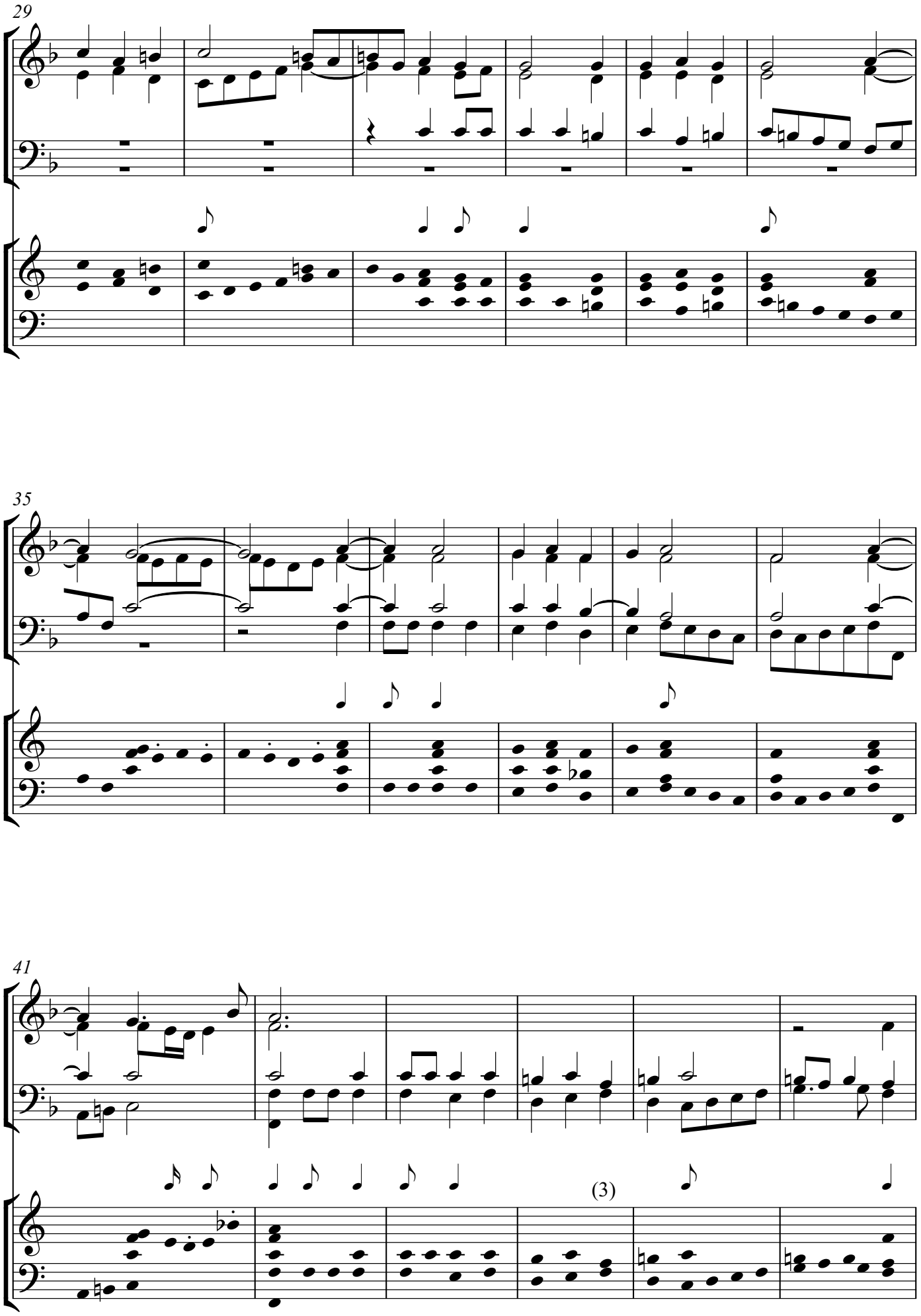

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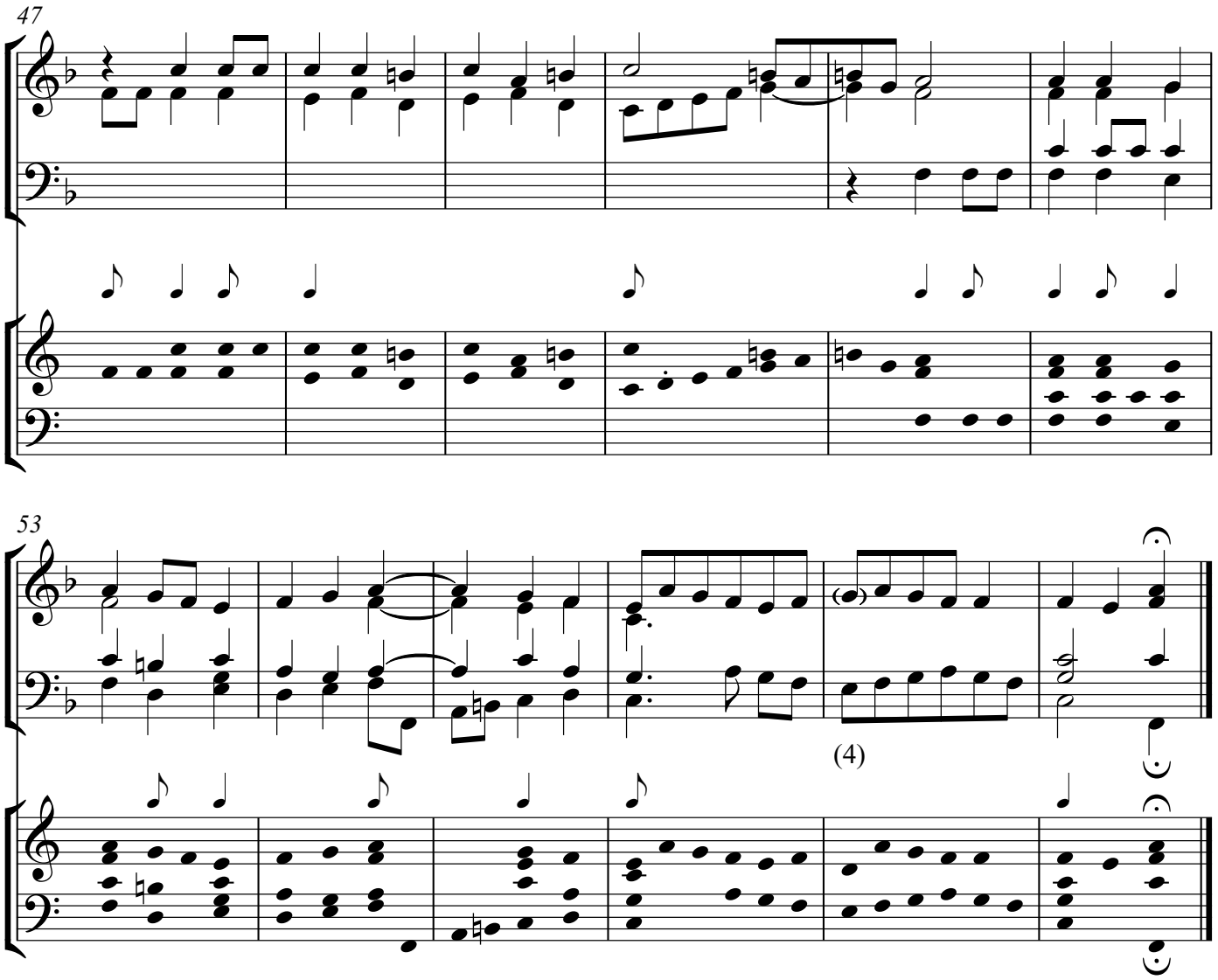

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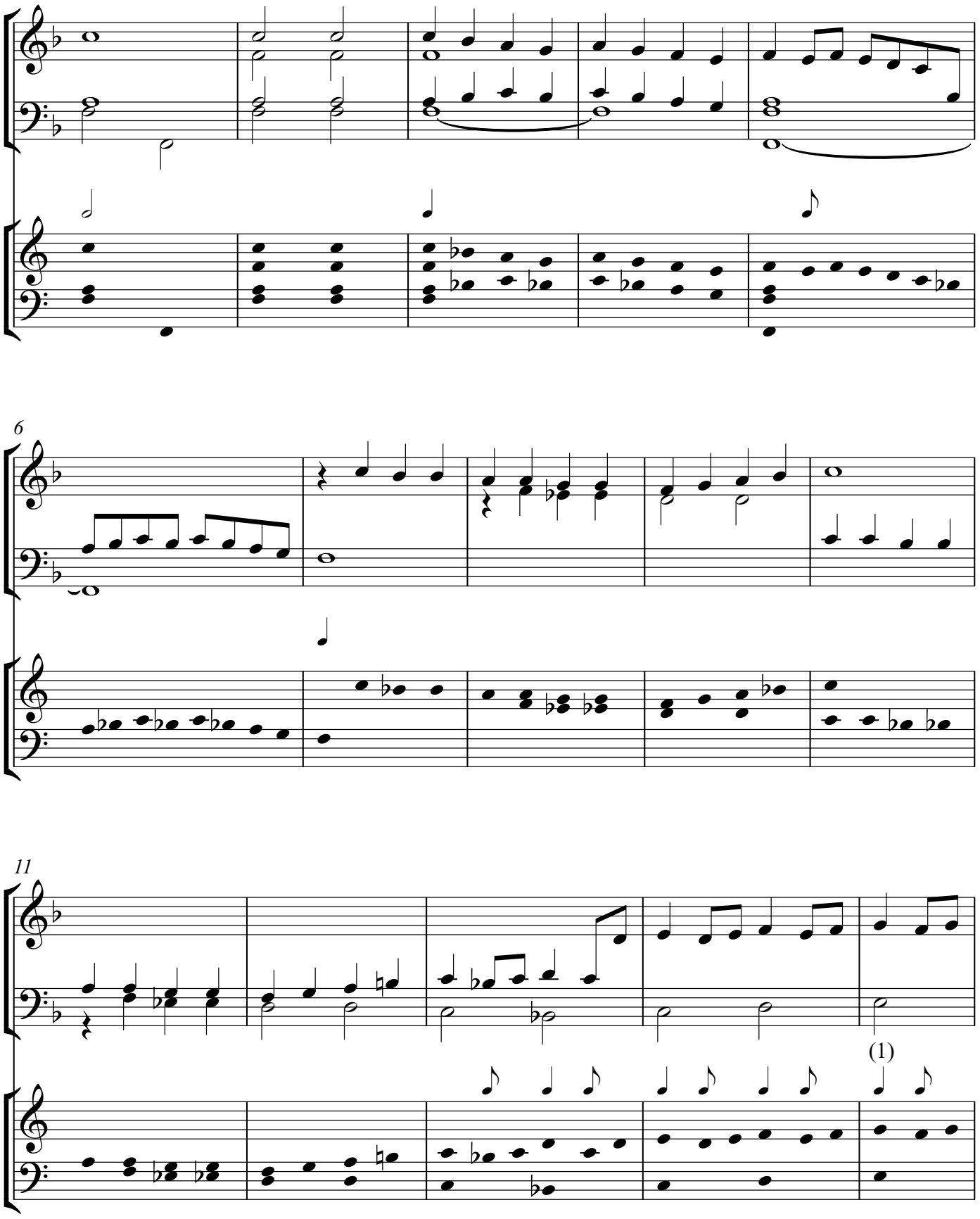
[Entrata?] p[er] la mano

Como, f. 40



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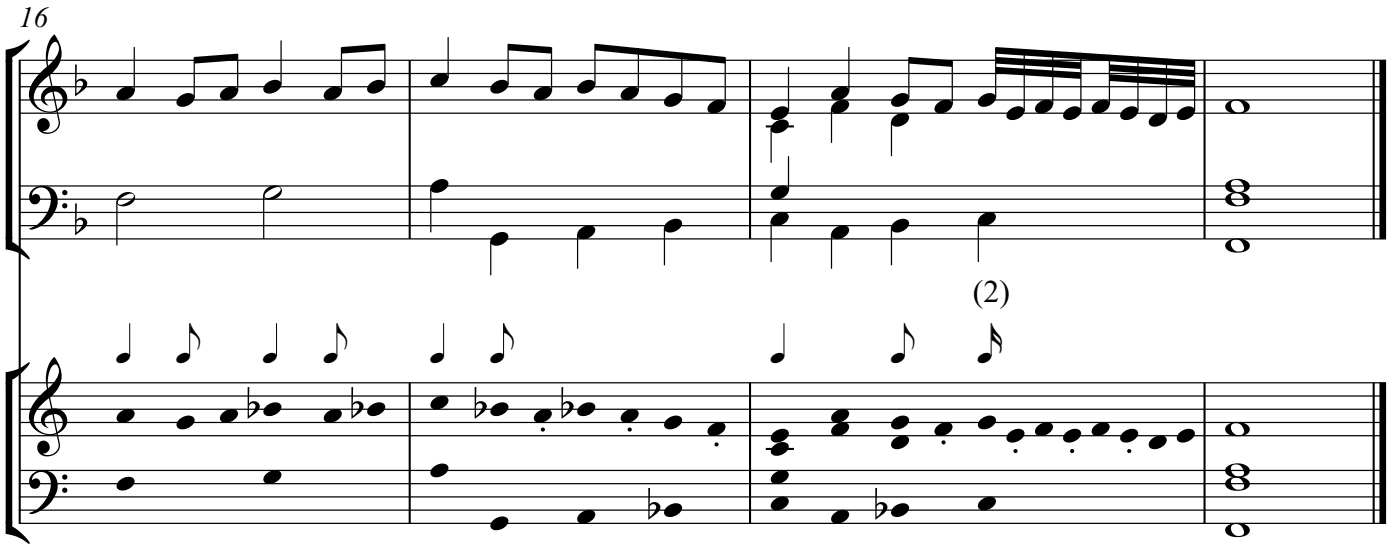

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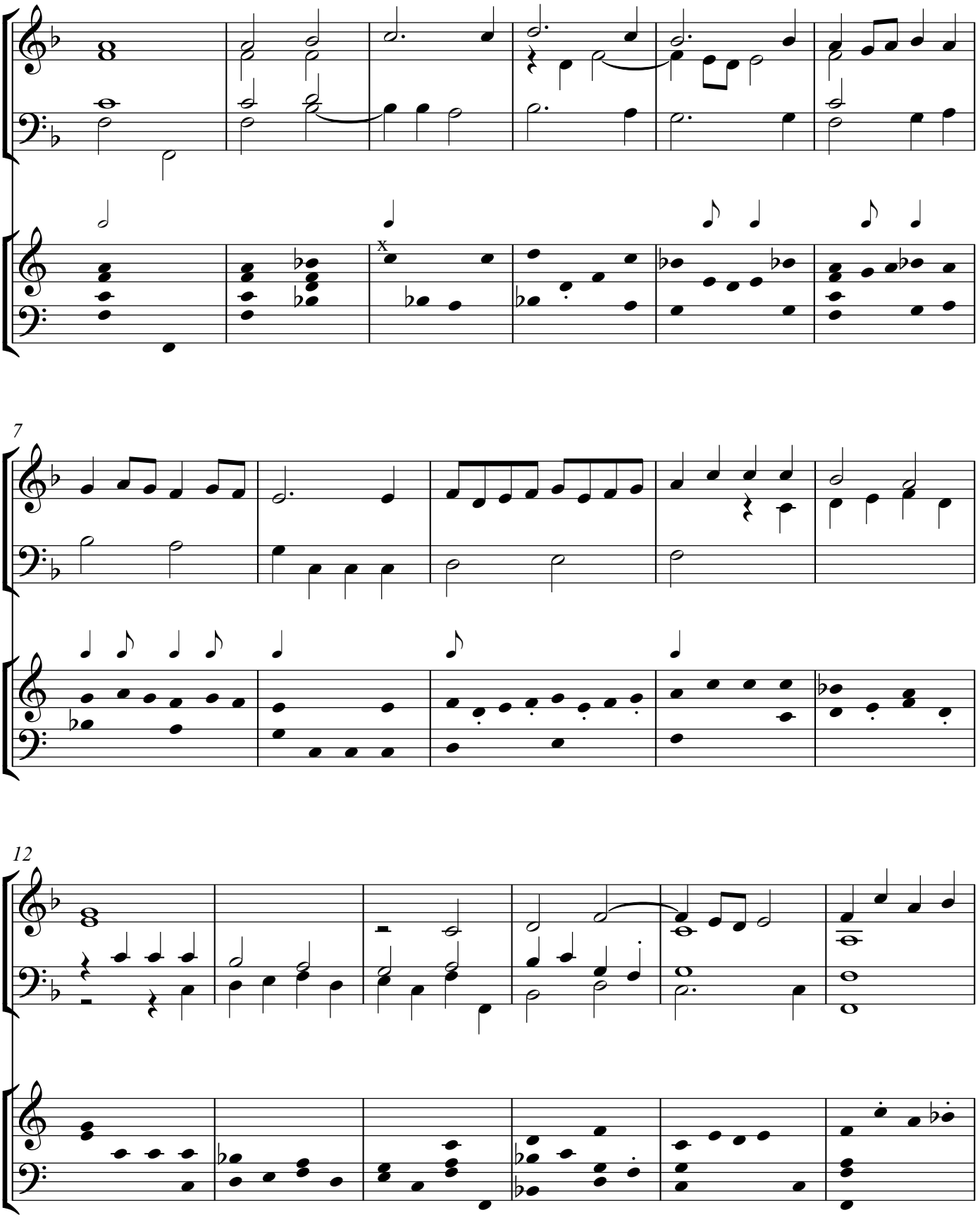
Toccata

Como, ff. 41v - 42



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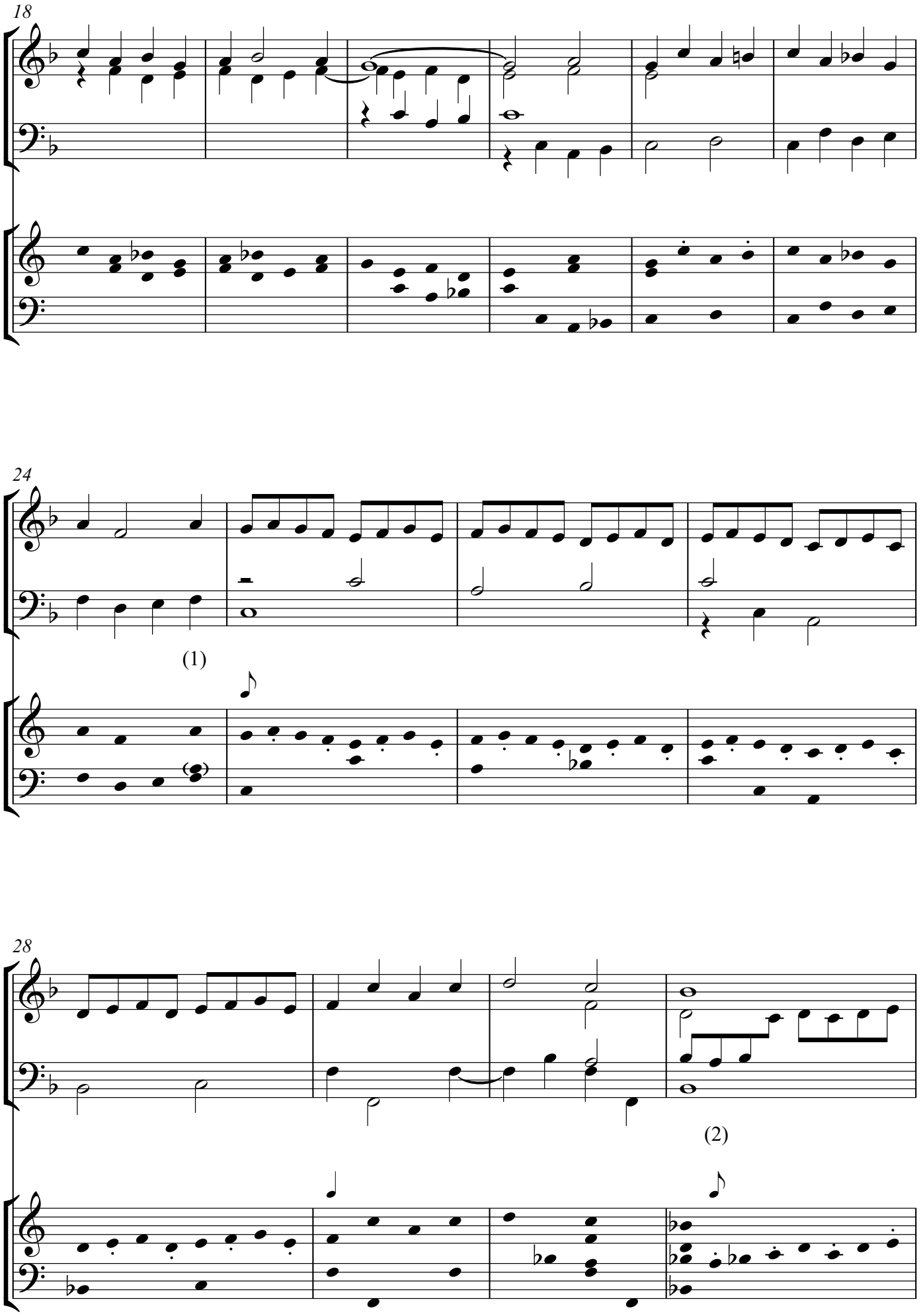

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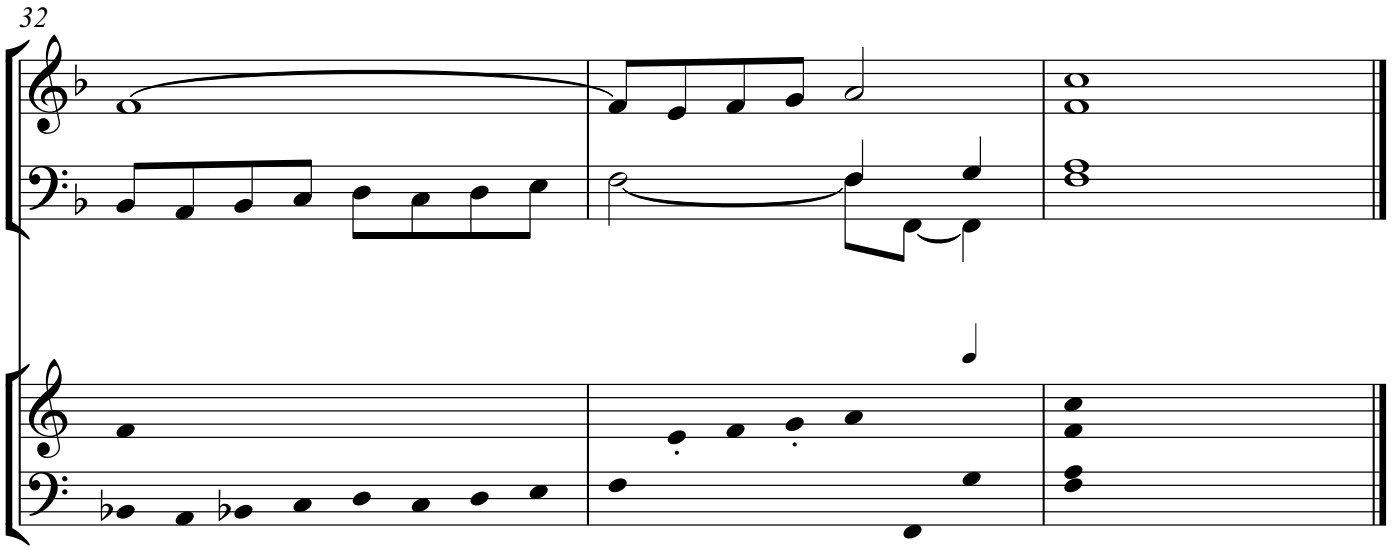

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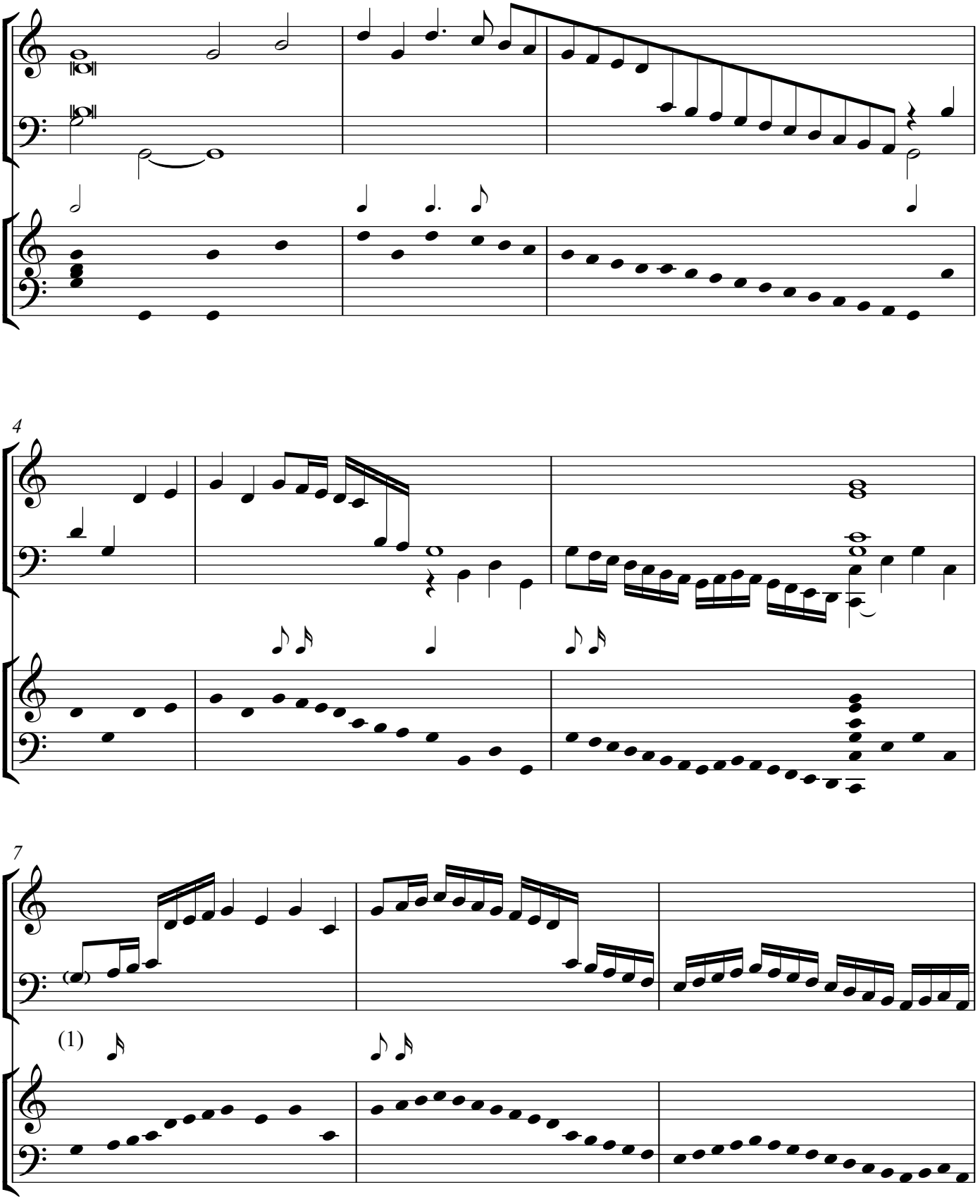
Toccatta

Como, ff. 49v - 50



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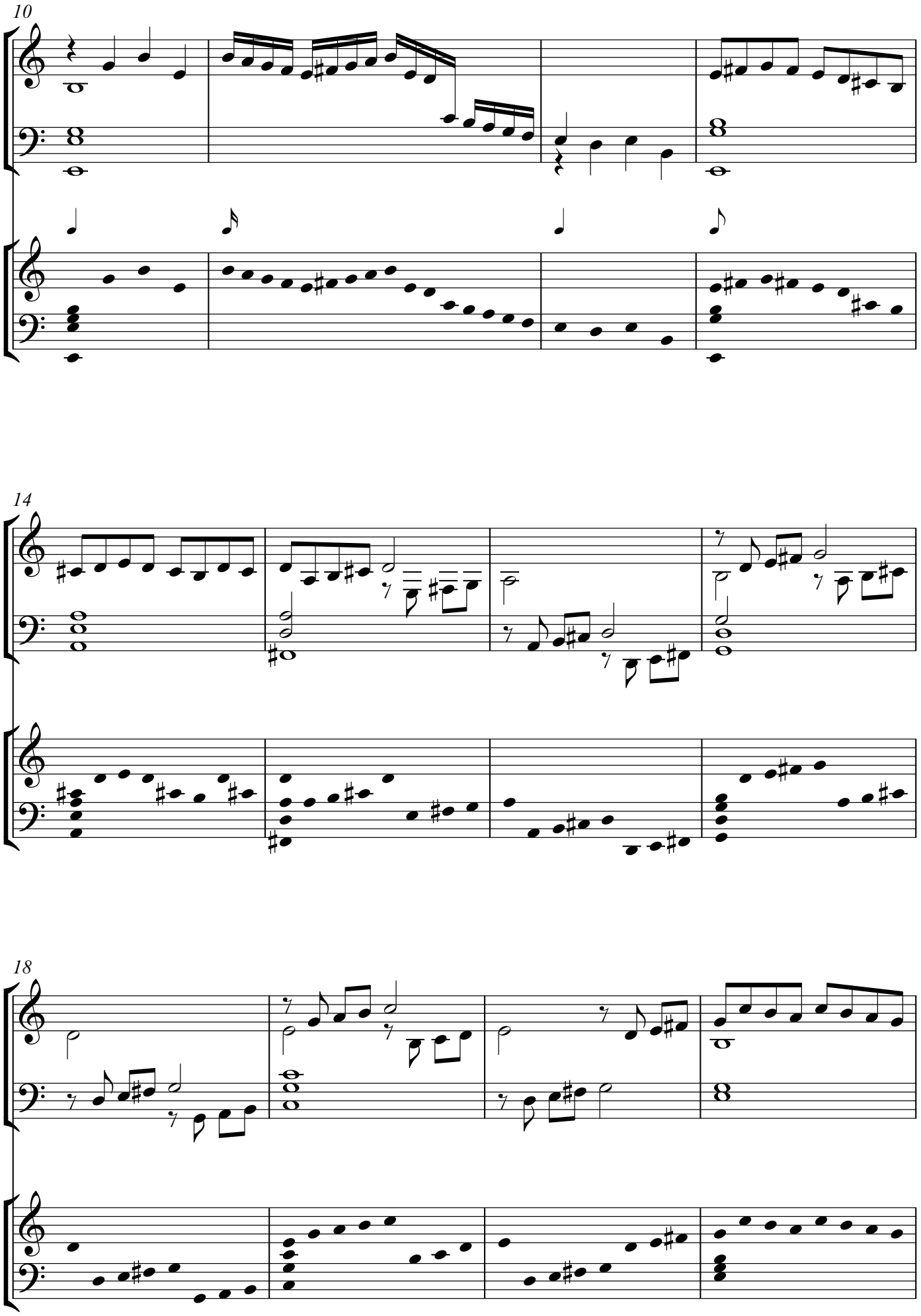

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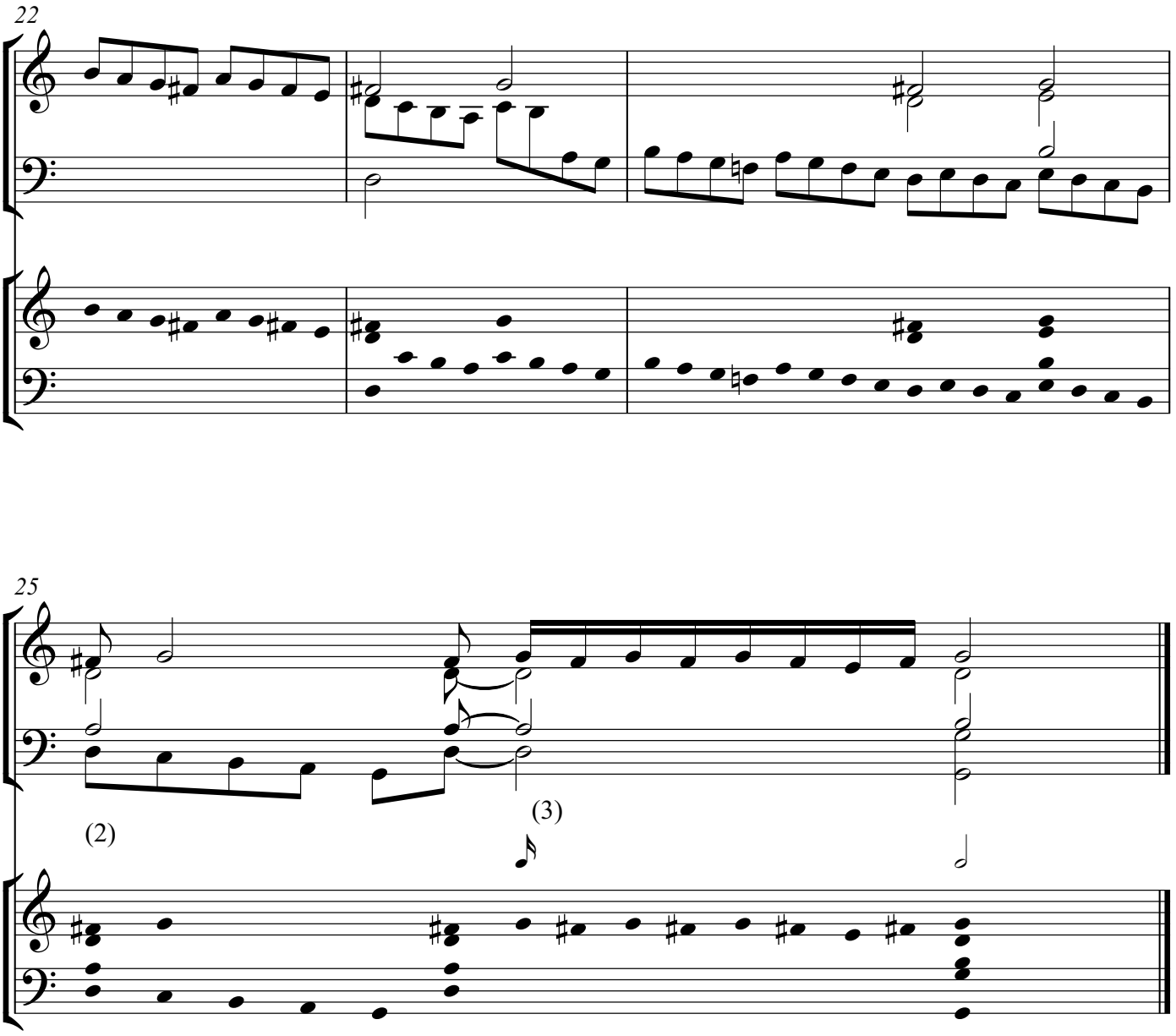

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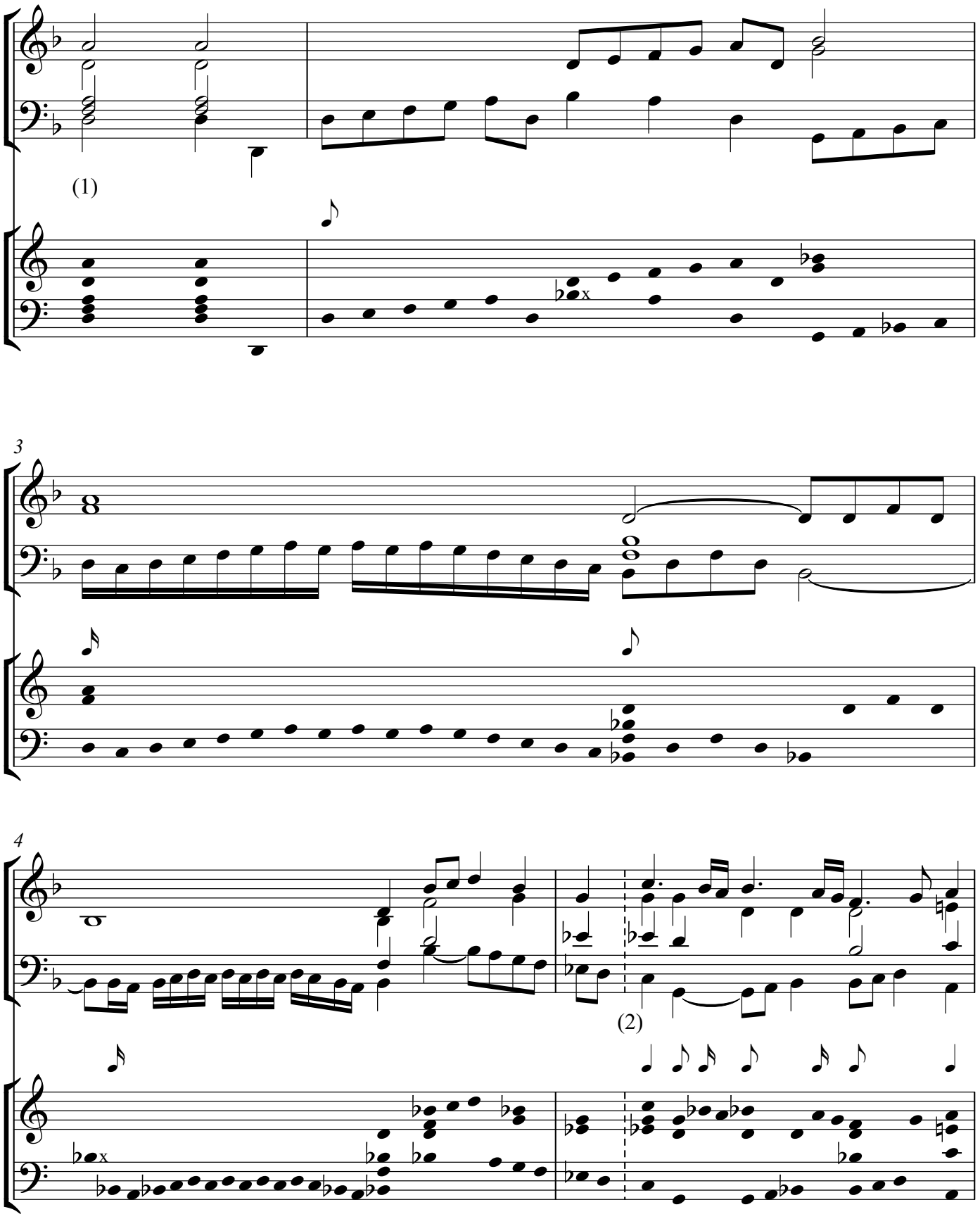
Toccata di Fil

Como, ff. 57v - 58



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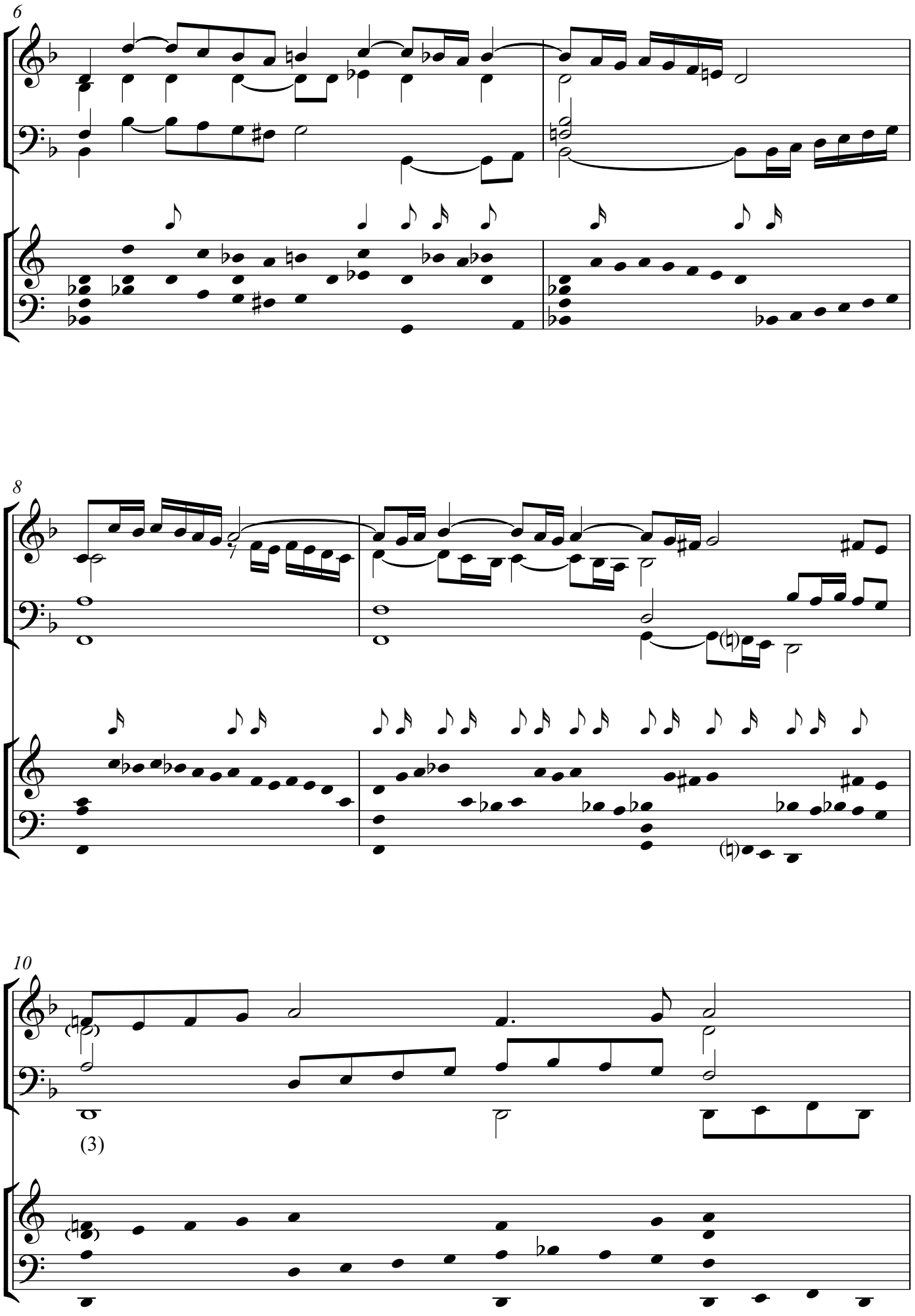

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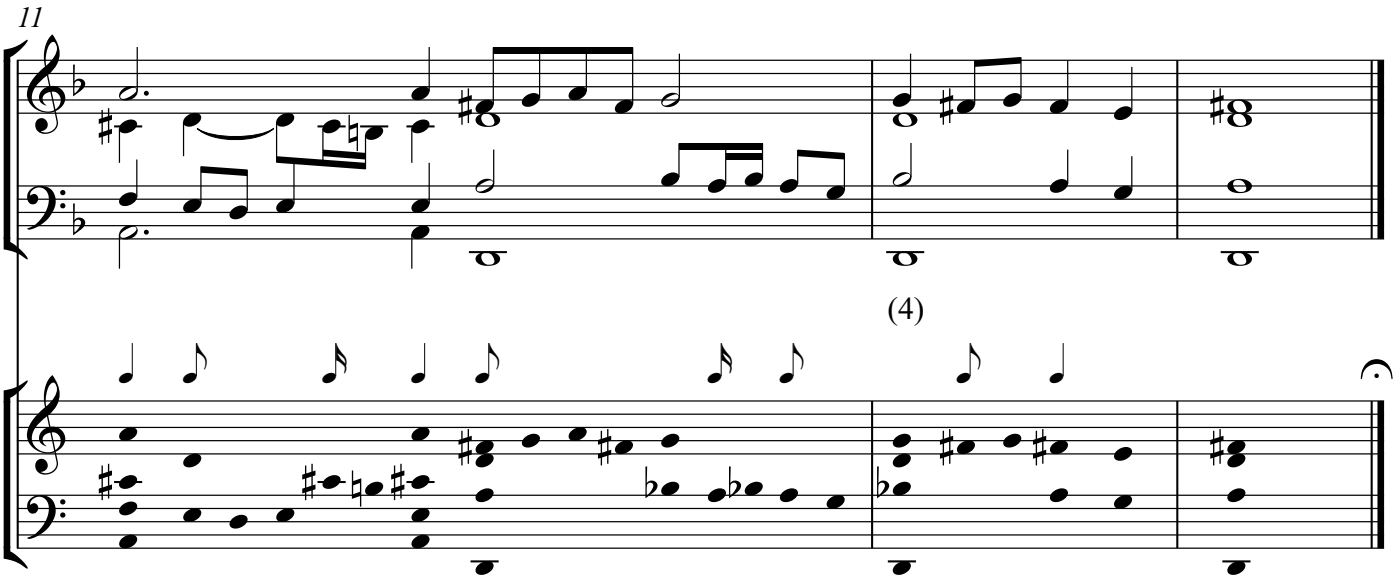

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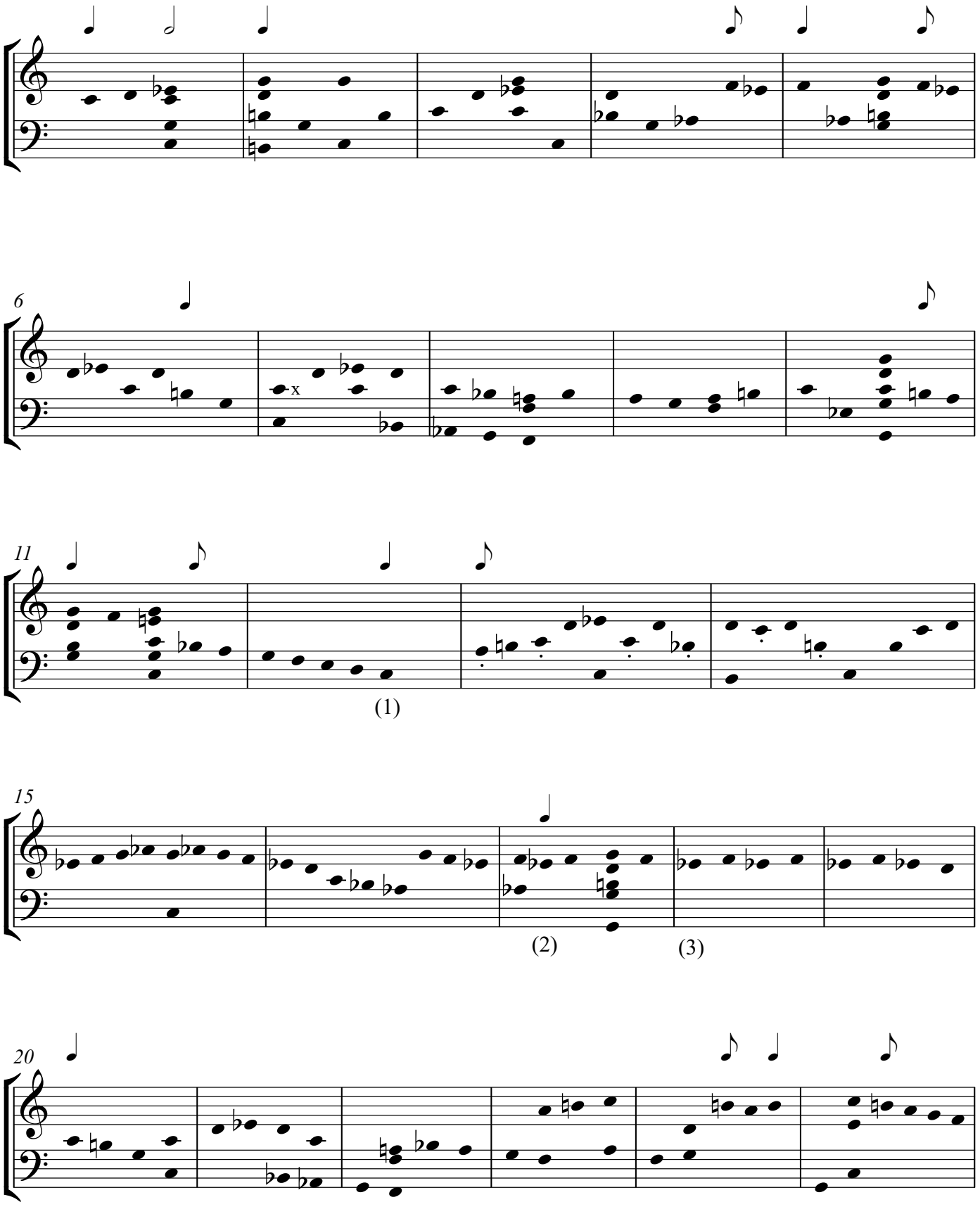
Toccata

Como, ff. 65v - 66v



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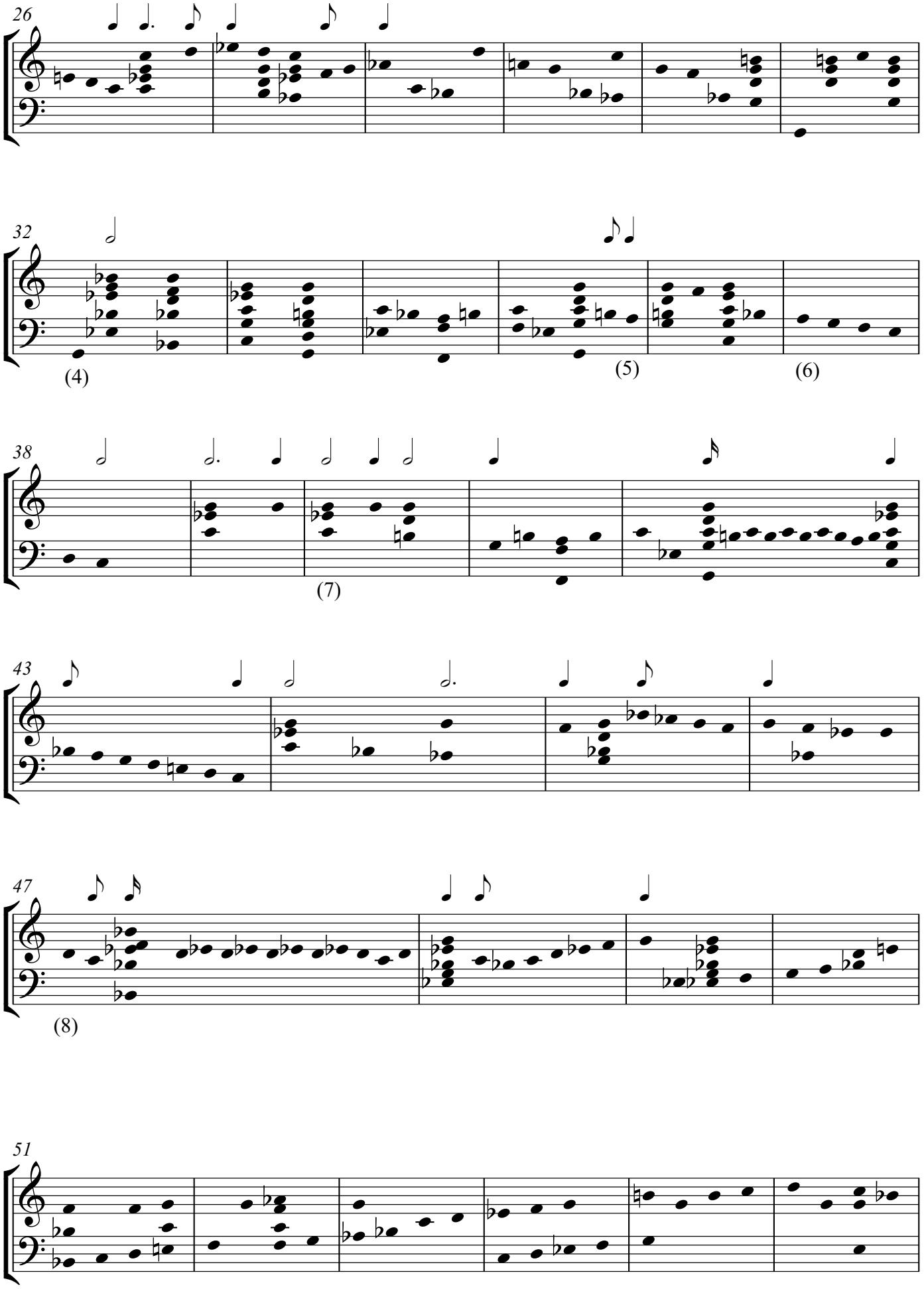

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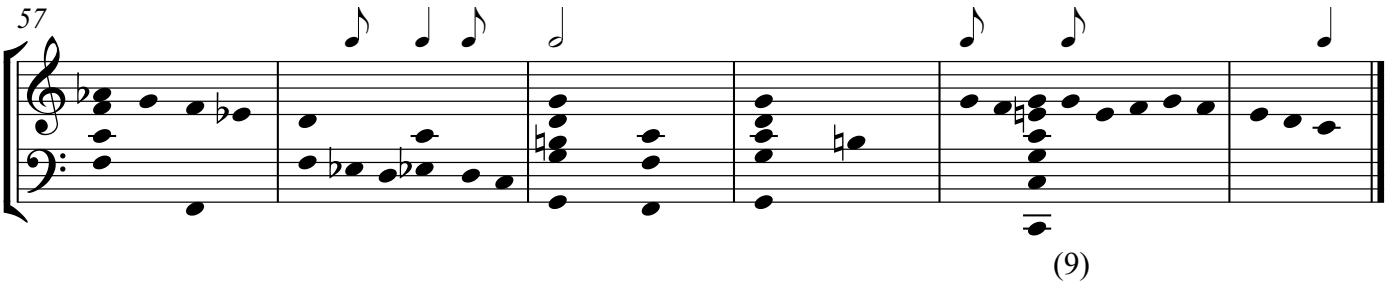

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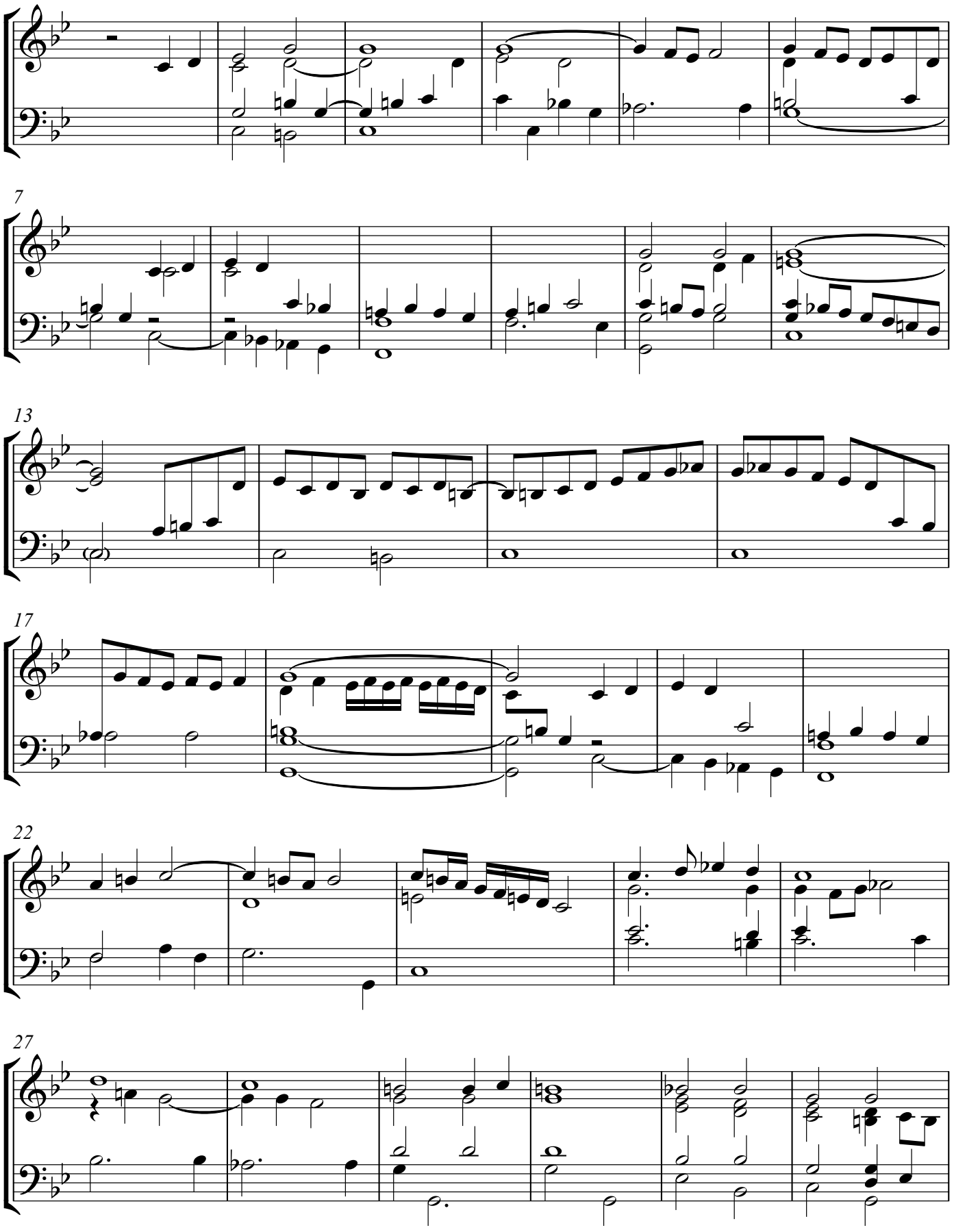
Toccata

(reconstruction)

Como, ff. 65v - 66v



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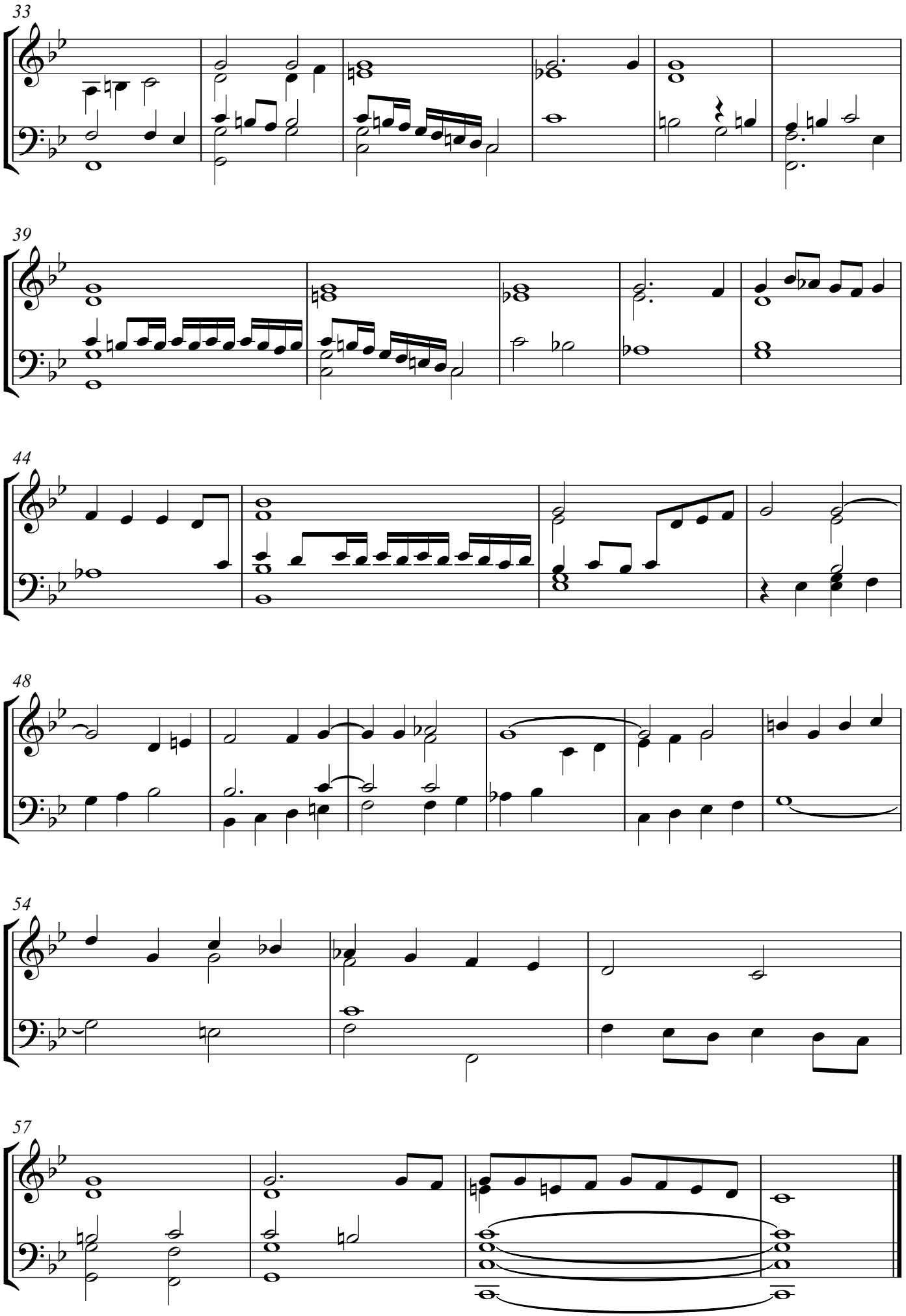

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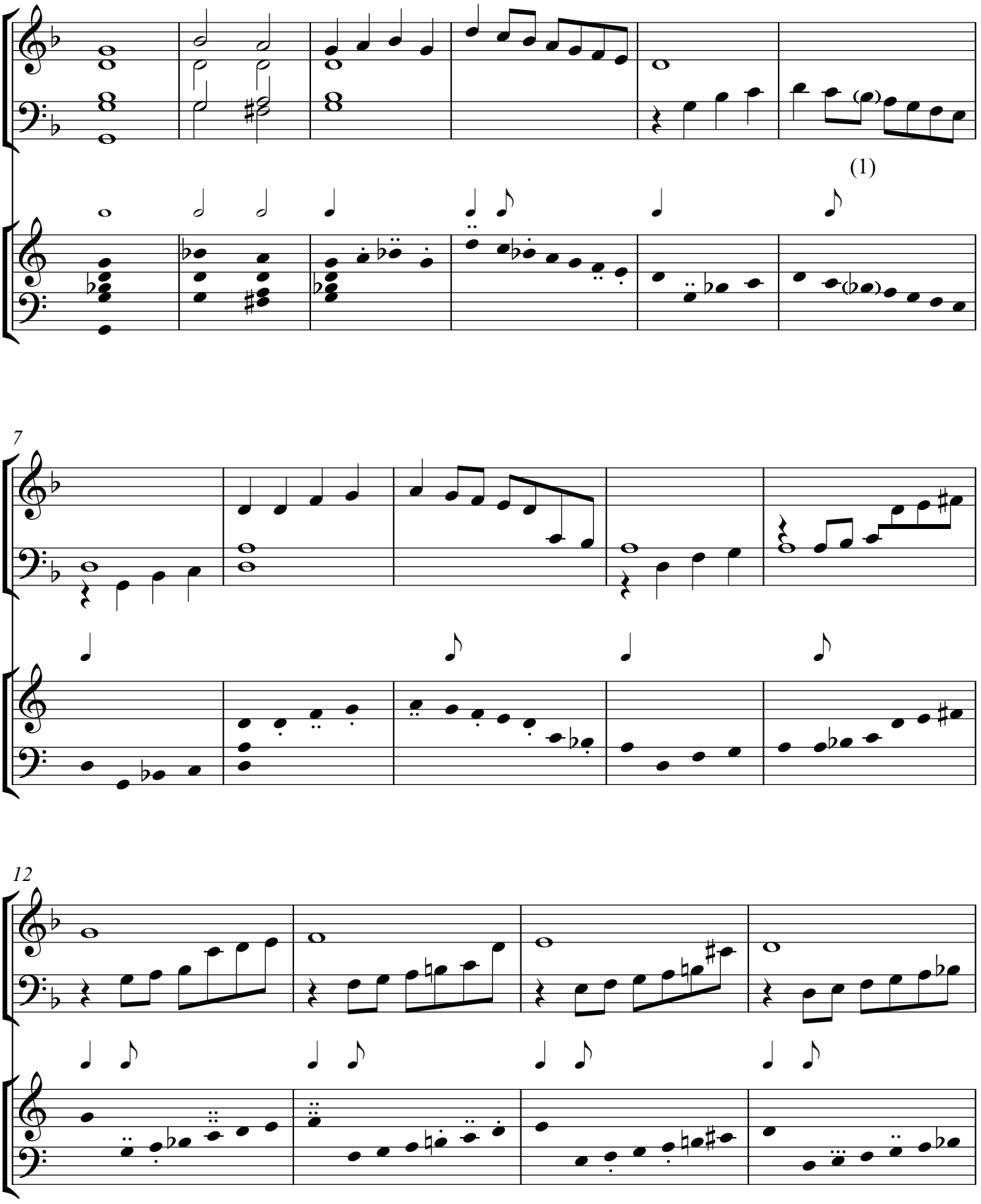
Toccata

Como, ff. 87v - 88



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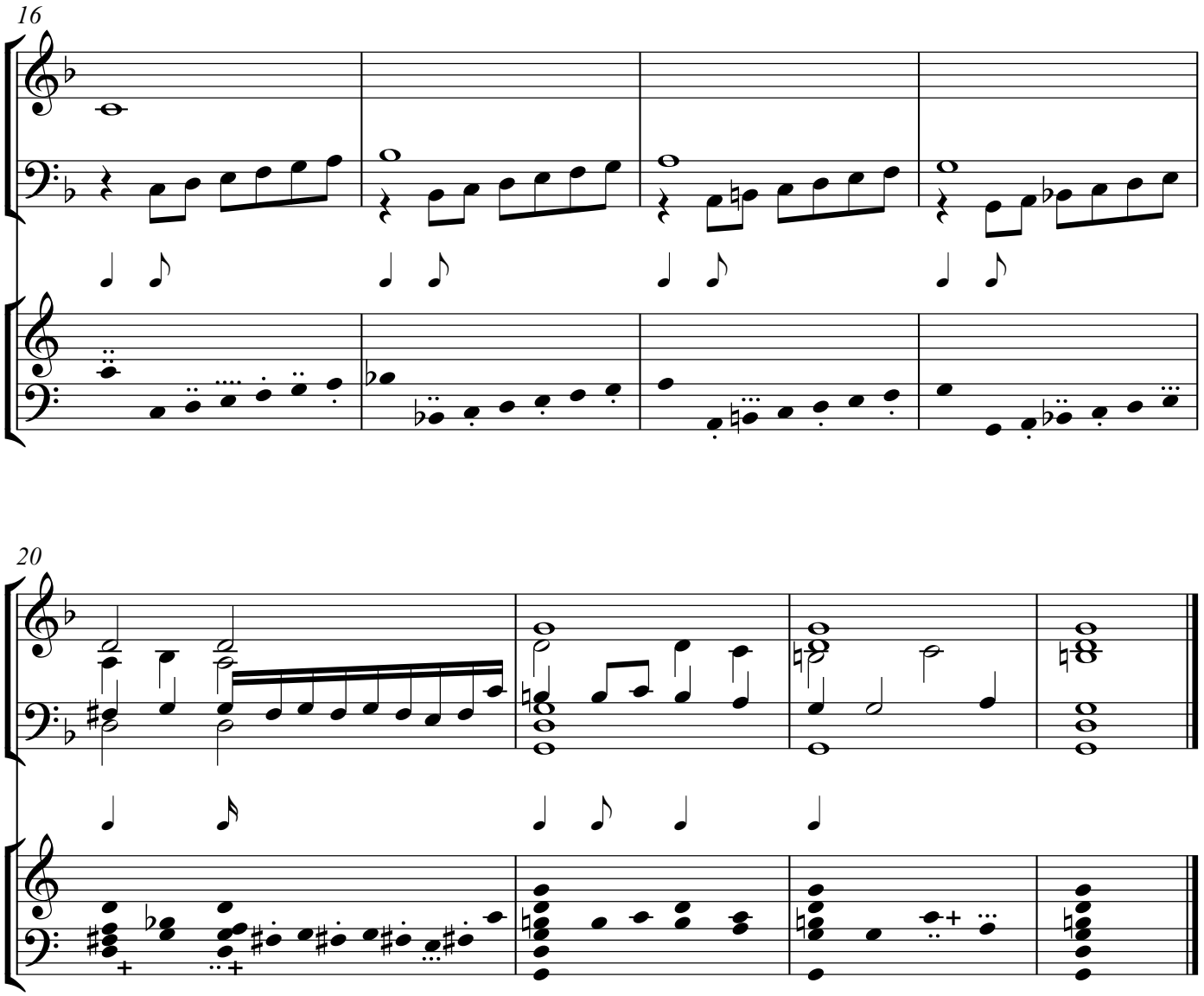

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Toccatas and similar genres in the Perugia *manuscript*

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Editorial notes

to the transcriptions from the *Perugia* manuscript

General comments:

The x-symbols placed next to certain tablature characters in the original tablature indicate that the finger pressing that note is to be kept down, i.e. that the note is to be sustained.

Notes to [Toccata], *pp. 3 – 4:*

(1) Before bar 3, half a bar has been cancelled.

(2) Halfway through bar 3, there is a barline which has been crossed out. This erroneous barline probably resulted from the scribe's initial error (above).

(3) There is a beat missing in bar 5 in the original tablature. The rhythmic indication on the first beat in the original is a quaver; however the beat structure is corrected if one assumes that the first beat should be a dotted crotchet, as I have done in the interpretative transcription.

(4) In bar 7, the rhythm over the first beat is indicated as a dotted crotchet, which does not fit. This is solved by assuming that the dot in the original tablature was unintentional.

(5) A semiquaver is missing in bar 10. Considering the scalar diminution figure, it seems reasonable to assume that the scribe omitted the g, which I have added in the interpretative transcription.

Notes to [Gagliarda], *pp. 24 – 25:*

(1) The original tablature indicates an E-flat in the bass (with a tablature figure '8' representing this diapason). I have accepted that this is a mistake and corrected it to a D (which would be a tablature character '9' in the bass) in the interpretative transcription.

(2) The original indicates a b-flat, however an a fits better into the figure.

(3) The rhythm sign is missing on the first beat of bar 28 in the original tablature. I have corrected it in the interpretative transcription.

(4) In bar 35, there appears to be an extra symbol in the original tablature; it is illegible and seems to have been cancelled by the scribe.

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Notes to Toccata, *pp. 36 – 37:*

(1) The original tablature features a barline which has been crossed out at this point.

(2) There is a barline missing in the original.

(3) In the original tablature, the semiquaver rhythm is only indicated from this point in the original. However, it makes sense to apply the semiquaver rhythm a beat earlier than indicated, as I have transcribed it in the interpretative level.

Notes to Toccata del Sr. Arcangelo, *pp. 50 – 51:*

(1) There are no barlines in the original tablature, save for the first.

(2) The first two chords actually have no rhythmic indication above them in the original tablature. Only the first chord is marked with the arpeggiation sign (%).

(3) In order to maintain the same rhythmic structure and melodic shape used at the various points of imitation, an extra semiquaver is needed here. In the interpretative transcription, I have suggested adding a g.

(4) There is no rhythm change indicated above the note in the original, however, my suggestion to make this note a crotchet leads to a better rhythmic grouping and structure.

(5) No rhythm change is indicated above the note in the original, however, the quaver rhythmic indication of the following tablature figure, which would otherwise be redundant, suggests that a rhythmic indication is missing here. My suggestion to make this note a crotchet leads to a more logical rhythmic grouping and structure.

(6) As above: there is no rhythm change indicated above the note in the original, however, the quaver rhythm indication of the following tablature figure, which would otherwise be redundant, suggests that a rhythmic indication is missing here. My suggestion to make this note a crotchet leads to a better rhythmic grouping.

(7) There is no rhythm change indicated above the note in the original, however, my suggestion to make this note a crotchet leads to a more logical rhythmic grouping and structure.

(8) The middle finger (or thumb) is used to pluck notes on stronger beats, the index finger for the weaker beats. Two dots under a note indicate the middle finger, one dot the index finger. Whilst my notation of the rhythmic

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grouping of this passage in the interpretative transcription therefore does not align with this fingering, my suggestion nevertheless improves the rhythmic structure.

(9) In the original tablature, there is an additional d' and an additional c' here, but the imitation and the rhythmic grouping which follows, suggests that this is an error on the part of the copyist, so I have taken out two notes in the interpretative transcription.

(10) There is no change in rhythm indicated above the note in the original, however, my suggestion to make this note a crotchet leads to a more logical rhythmic grouping and structure.

(11) There is no rhythmic indication above the last note in the original tablature.

Notes to [Toccata], *p. 56:*

(1) There is no rhythm indication above the last note in the original tablature.

Notes to [Toccata], *p. 58:*

Section [E] features an enigmatic rhythm indication. One wonders why the composer or scribe chose to indicate a quaver tied to a semiquaver instead of a dotted quaver and the intention is not immediately clear.

It is unlikely that the notes which have no rhythm indicated above should be assigned the same quaver tied to a semiquaver, as in this case, there would be no reason to repeat the rhythm indication at all.

One option (which I have chosen for the interpretative transcription) is to follow the rhythm indications as usual. In this case, the tablature figures without rhythmic figures written above take on the last rhythm indication and should be assigned a semiquaver rhythm. This results in a rather quirky rhythmic pattern, thus suggesting a 3 + 4 grouping of the semiquavers:

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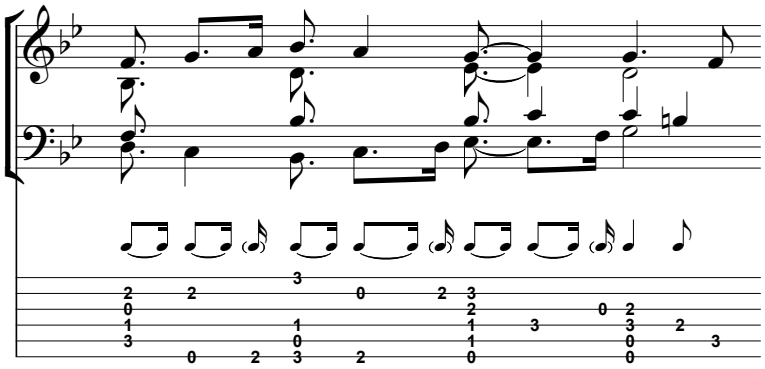
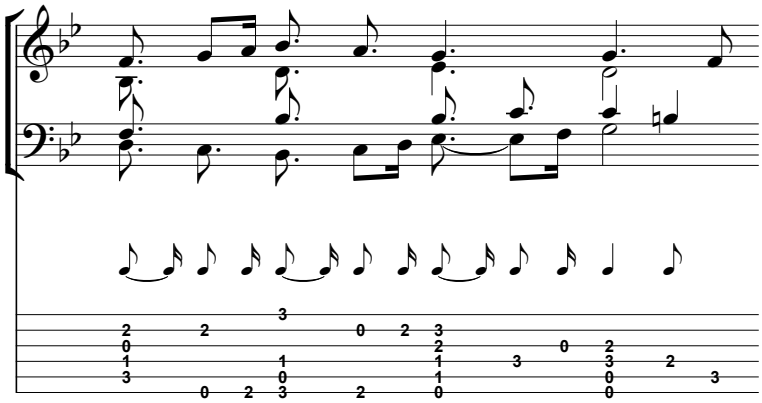


A second option is to assume that the rhythmic indications are slightly incorrect or misaligned and should have read as follows:



This results in a grouping of three semiquavers per beat, thereby resembling a triple meter. Whether each group is intended as a triplet, thereby keeping the original beat, or (as in the suggested transcription above) each original crotchet beat loses a semiquaver value, remains unclear in the original notation.

Although seemingly intentional rhythmic irregularities are to be found in works by Kapsperger, for example (as I discuss in **Volume 1**), both solutions proposed here admittedly remain awkward. A further option, then, is to depart from the first-level transcription in making a more radical reconstructing of passage.

Notes to Passagio, *pp. 64 – 65:*

(1) The addition of these two notes, which do not appear in the original tablature, allows the figure to remain consistent with those preceding and following.

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Notes to [Toccata], *pp. 66 – 67:*

(1) The extra a' does not fit the bar and is probably erroneous. I have omitted it in the interpretative transcription.

(2) What appears to be a quaver rhythm indication over the f is a redundant rhythmic indication.

(3) The tablature character on the third course appears to be a '2', i.e. b-natural, although it has a thicker line which could be read to be a correction to make the character a '1', in which case a b-flat would be appropriate here.

(4) The piece ends(?) without a final barline in the original.

Notes to [Capriccio], *pp. 70 – 72:*

(1) From this point, the piece is largely concordant with ***Capricio detto il Gran Monarcha*** (Melii, 1620: 1 - 4), a transcription of which is also included in this volume.

(2) Notice the difference in the *stil brisé* figuration in the Melii (1620) version, bar 51 to 52, although the underlying idea is essentially the same.

(3) There is another a' instead of b'-flat at the corresponding point in Melii (1620), bar 59.

(4) There is a second a in the original tablature in *Perugia*, instead of the d' which I have assumed in the interpretative transcription. The d' makes more sense here and can be justified if one assumes that the '0' in the tablature was erroneously written on the wrong tablature line. Further, the version in Melli (1620), bar 63, does feature a d' at this point.

(5) In Melii (1620), bar 65, there is an extra b-flat in the bass on last beat.

(6) Bar 26 in *Perugia* appears as two bars in crotchet rhythm in Melii (1620), b. 67 to 68.

(7) There is an extra bass note, F, on the last beat in Melli (1620), bar 71.

(8) There is an f ' instead of e' at this point in Melii (1620), bar 72.

(9) The quaver rhythm sign is missing in the original *Perugia* tablature.

(10) There is an extra note (g) on last beat in the middle voice in Melii (1620), bar 74.

(11) In the original tablature in *Perugia*, an extra character on the third course on the first beat appears to be crossed out.

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(12) The rhythm sign over the first beat is redundant. Possibly the scribe felt it necessitated by the page turn.

(13) There are two extra notes, G and A, on the last beat of the corresponding bar (bar 89) in the Melii (1620) version.

(14) There is a b'-flat instead of a repeated a' in the Melii (1620) version, bar 91.

(15) This second semiquaver rhythm sign as it appears in the original tablature is redundant.

(16) The Melii (1620) version (bar 98) has a G on the second beat, which makes sense to add here, as I have done in the interpretative transcription.

(17) There is a rhythm sign missing in the original tablature. It is clear, also in comparing this bar to the corresponding bar in the Melii (1620) version, that a semiquaver rhythm should follow the quaver indication on the first beat, as I have notated it in the interpretative transcription.

Notes to [Toccata], *pp. 76 – 77:*

(1) There appears to be an (erased?) f ' above the c', on the third beat of bar 28 in the original tablature.

(2) The original tablature shows a tablature character '2', on the fourth course, i.e. g, on the fourth beat of bar 28. If one assumes that this character was erroneously placed on the wrong line and should be on the fifth course, then the resulting d sounds somewhat more convincing (as I have notated it in the interpretative transcription).

(3) This rhythm indication is superfluous.

(4) The rhythm in the penultimate bar does not add up to the complete four beats for the bar. This is solved by assuming that the crotchet on the first beat should be dotted, as I have done in the interpretative transcription.

Notes to [Toccata], *pp. 78 – 79:*

This piece is concordant with *Toccata detta il Morone*, ff. 5 - 5^{v} in *Paris 29*. I have included a first level transcription of the *Paris 29* version beneath the *Perugia* transcription. The spaces left at certain places in the *Paris 29* transcription do not reflect original spacing in the manuscript, but simply arise from my approach of aligning similar material in the transcriptions of the two versions.

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(1) There is no rhythmic indication in the original tablature in bar 3, but it is clear that there should be a crotchet rhythm after the quaver symbol in the previous bar.

(2) The rhythm sign has been misplaced in the original tablature: it should be over the first f '–sharp, not over the e'.

(3) There is no rhythmic indication over the last two beats in the original tablature.

Notes to [Toccata], *p. 80:*

(1) Although there is no indication for a rhythm change in the original, the suggested change in the interpretative transcription makes sense, as it allows a more regular rhythmic grouping.

Notes to [Toccata], *p. 81:*

(1) In bar 3, there is a quaver beat missing in the original tablature. Given the suggested imitation of the figure in bar 2, it makes sense to add an F, as I have done in my transcription.

(2) There is no rhythm change indicated in the original tablature. However, given the otherwise redundant rhythmic indication in bar 14, as well as the fact that this would be a half bar within an otherwise consistent four-beat bar structure, it can be assumed that a crotchet beat is intended here, as I have used in the transcription.

(3) In bar 19, the rhythm symbol indicating the return to quavers (following the semiquaver passage in bar 18) is absent in the original.

(4) The original tablature appears to indicate a quaver rhythm. However, I suggest a semiquaver rhythm in my transcription.

(5) There is no rhythmic indication for the last bar in the original tablature.

Notes to Toccata, *pp. 104 – 105:*

(1) In bar 4, the tablature character on the second beat is smudged. The g' which I have suggested in the interpretative transcription makes sense as the first note of the motive which is imitated in the lower voice from the last beat of the bar (g - d).

(2) There seems to be an unclear symbol on the first beat of this bar in the original. I have assumed that this was an erroneous tablature character on the third course, which was subsequently erased. I have therefore only

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retained the clear symbols and continued the two-part texture of the surrounding passages.

(3) The rhythm sign is missing in the original tablature in bar 19, however, it is clear that the rhythm should be in crotchets after the quaver passage in the second half of the previous bar.

(4) There is an extra tablature character '0' on the first course in the original tablature, but which seems to have been erased. As the inclusion of this note would render the bar too long by one semiquaver, I have assumed that it is an error and omitted it in the interpretative transcription.

(5) There is no rhythm sign above the last chord in the original tablature.

Notes to Toccata*, pp. 106 – 107:*

(1) There is an erroneous barline in the original.

(2) In the original tablature, there are two semiquavers missing in this bar. Based on the motives and material in the surrounding bars, I have suggested the addition of two f ' s in the interpretative transcription.

(3) Although no rhythm indication is given, this chord appears in a bar of its own in the original tablature. I have assumed that a semibreve is intended.

(4) From this point, the hitherto consistent bar lines are missing. To facilitate more logical melodic and rhythmic groupings and to remove the apparent extra semiquaver beat which occurs in the original, I have changed the notes slightly at (5) and omitted a note at (6) in the interpretative transcription (compare this to the original tablature and the first-level transcription).

(5) See note (4).

(6) See note (4).

(7) In the original, it is unclear whether the two penultimate notes are in fact written one above the other (indicating a double note) or one after the other. I have chosen to read this as indicating consecutive notes, as this also leads to a more consistent rhythmic structure.

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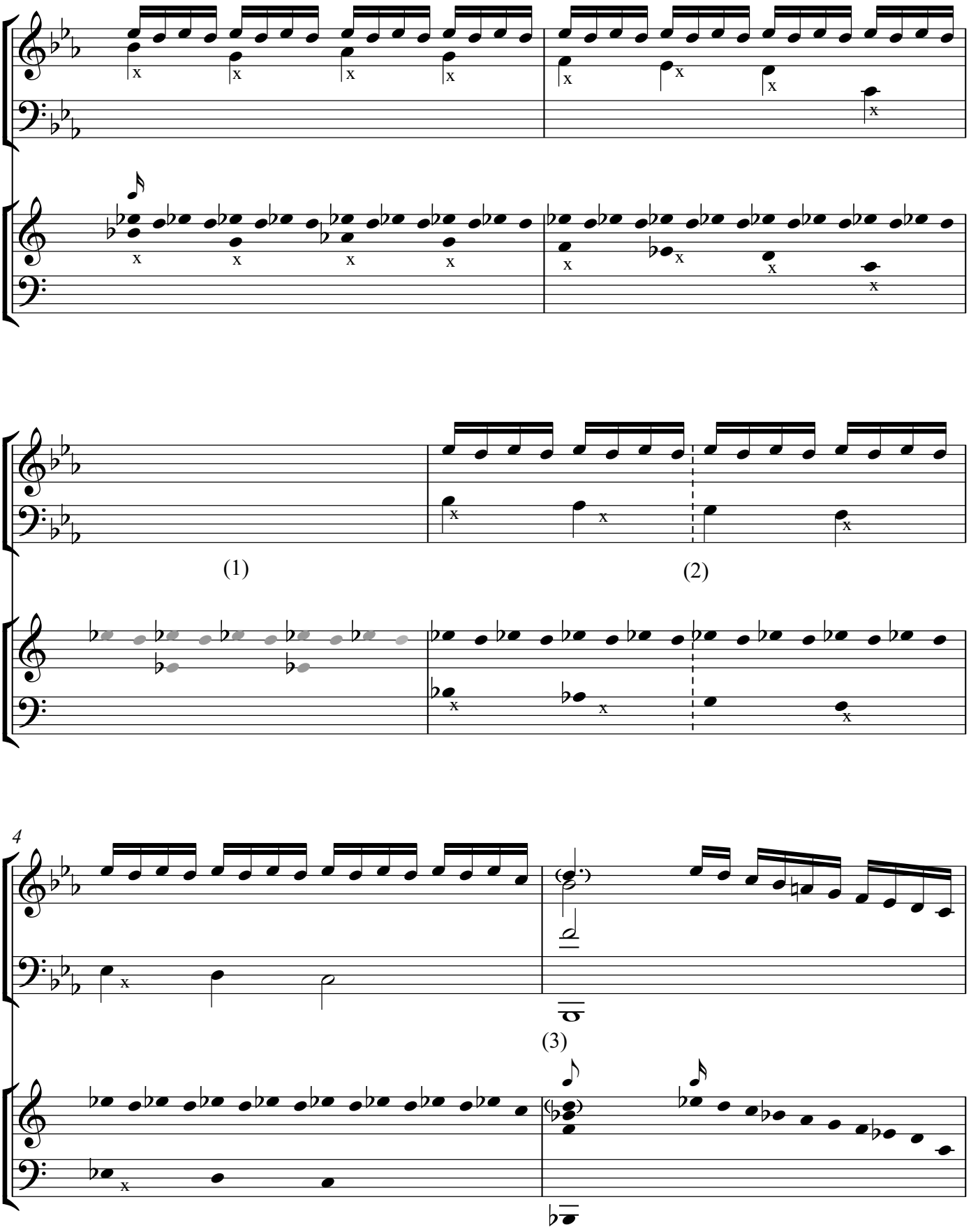
[Toccata]

Perugia, pp. 3 - 4



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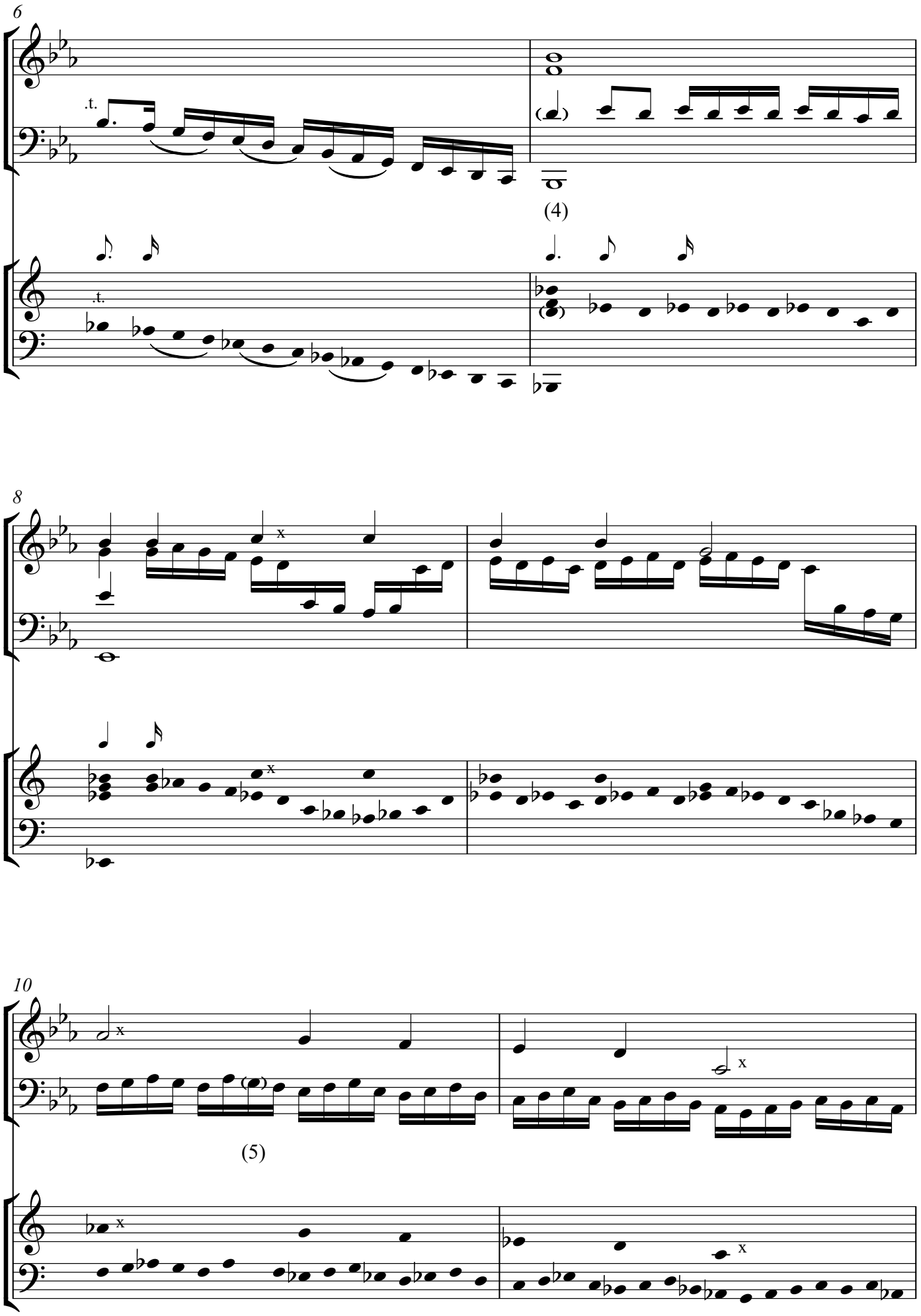

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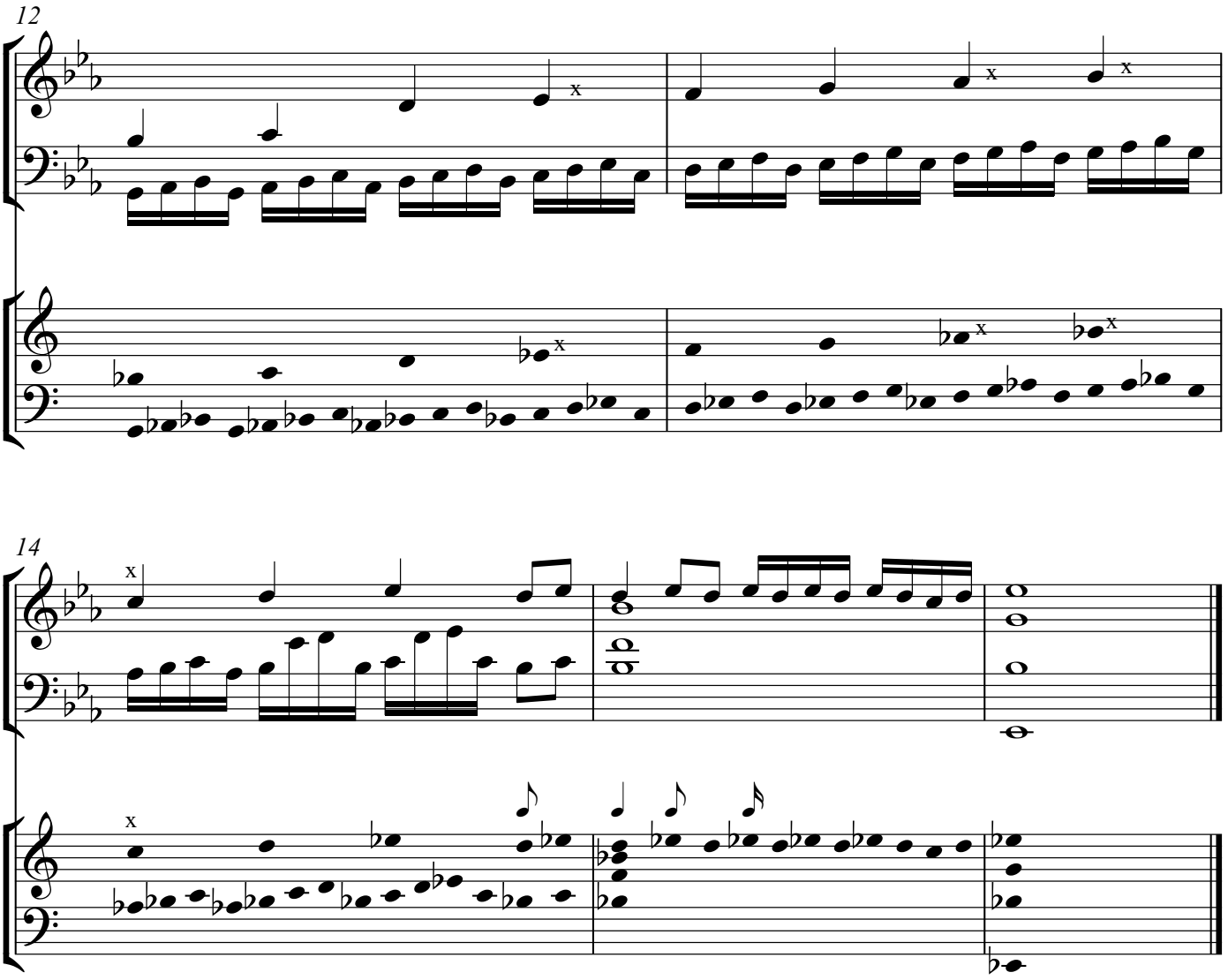

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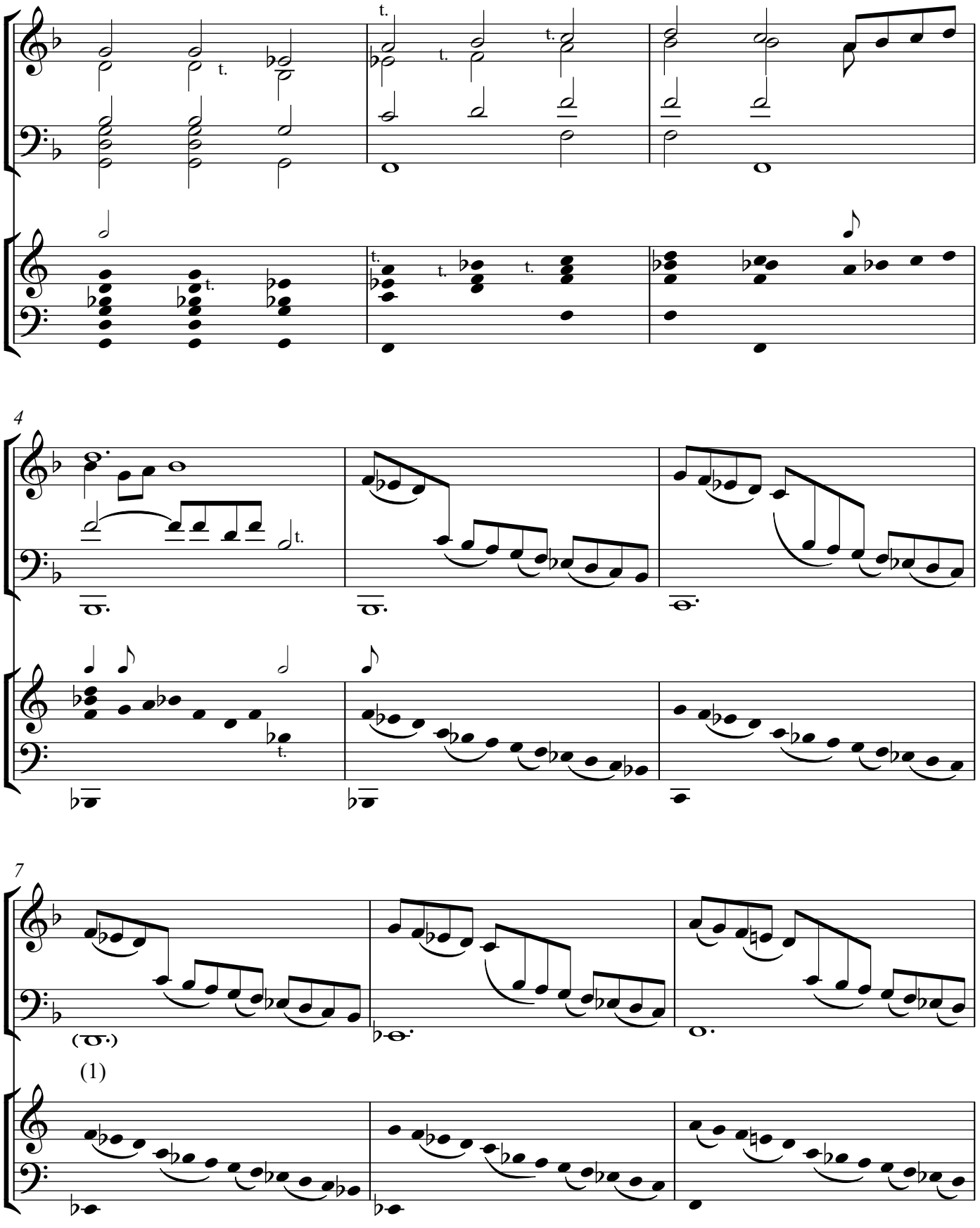
[Gagliarda]

Perugia, pp. 24 - 25



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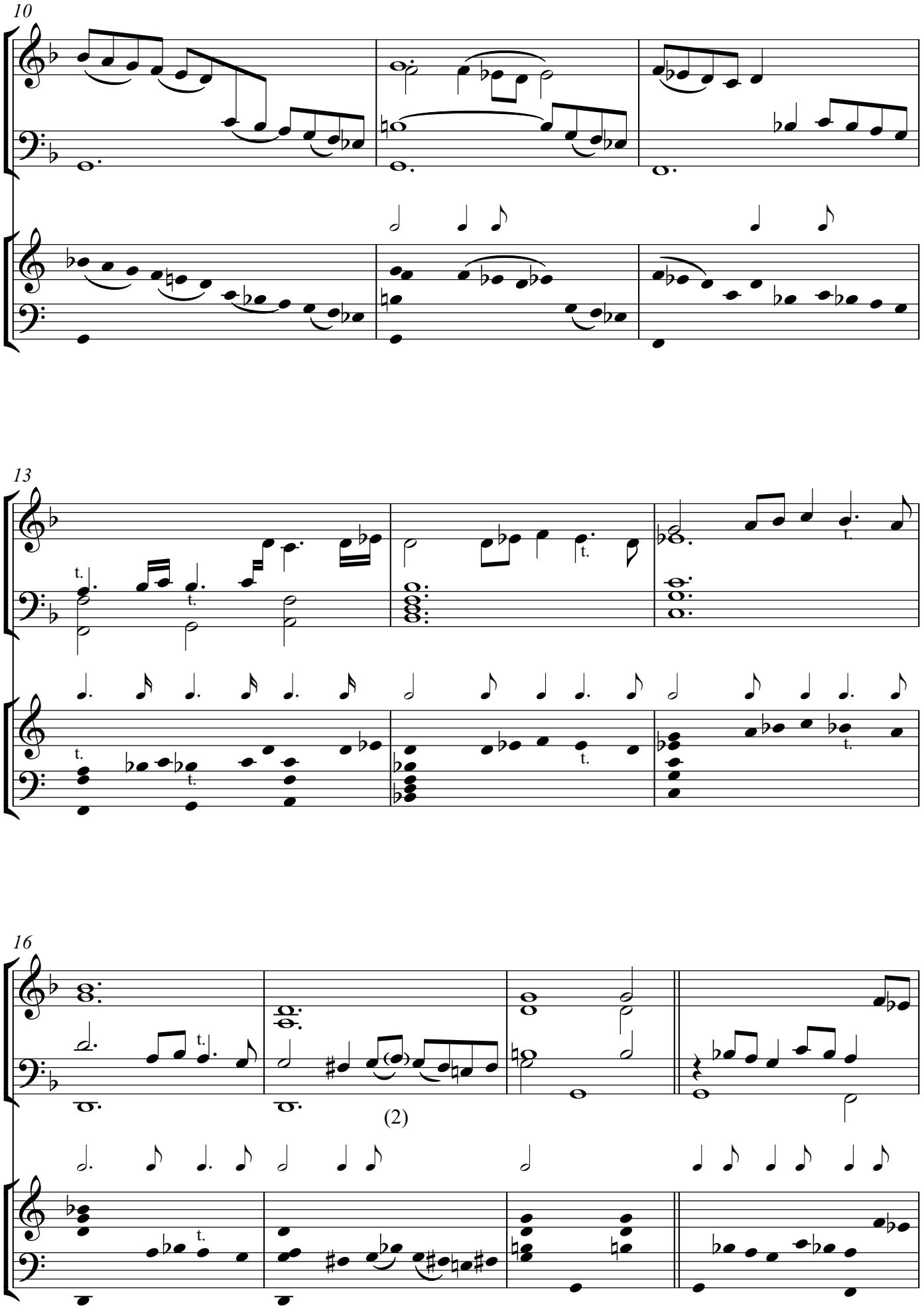

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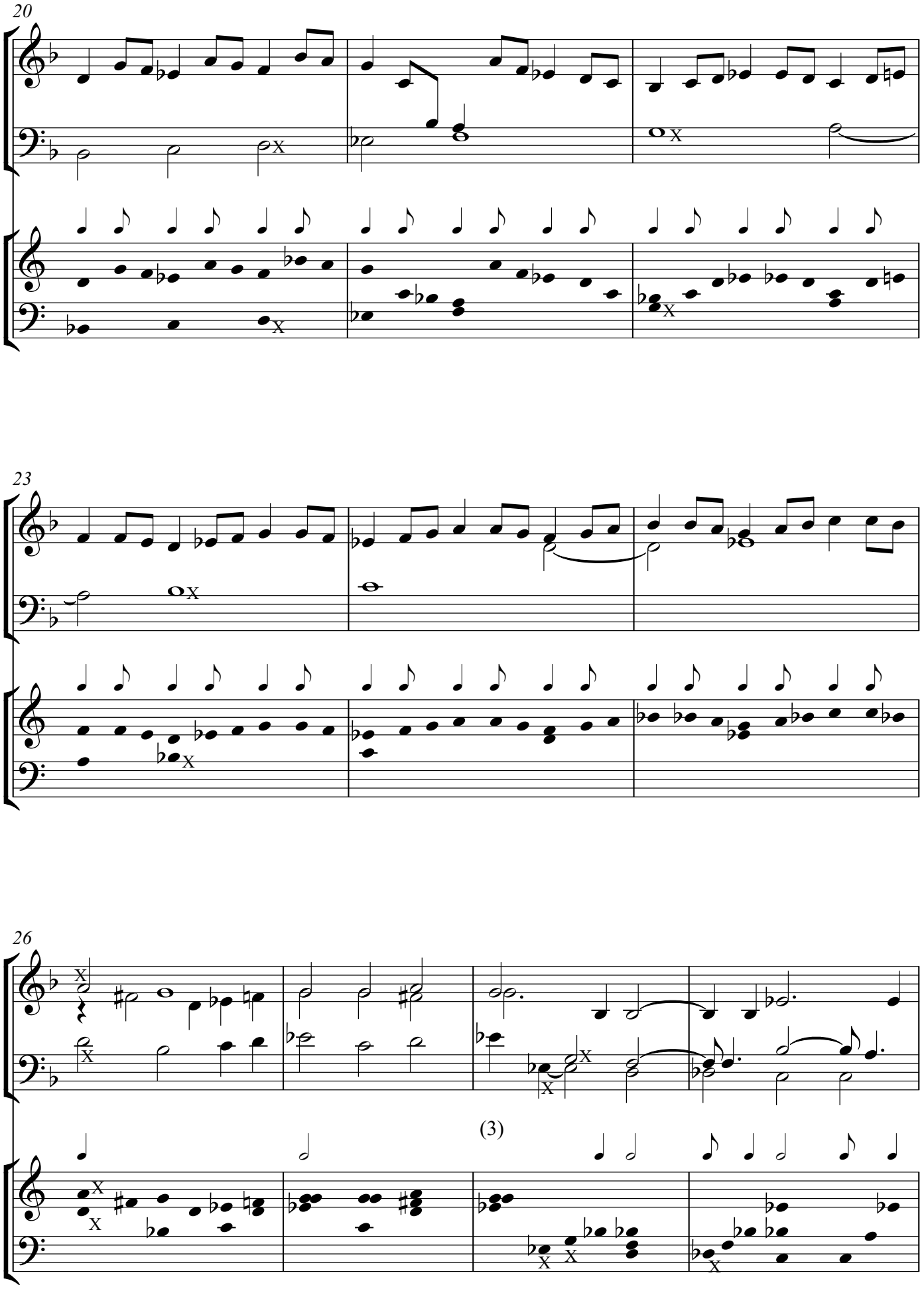

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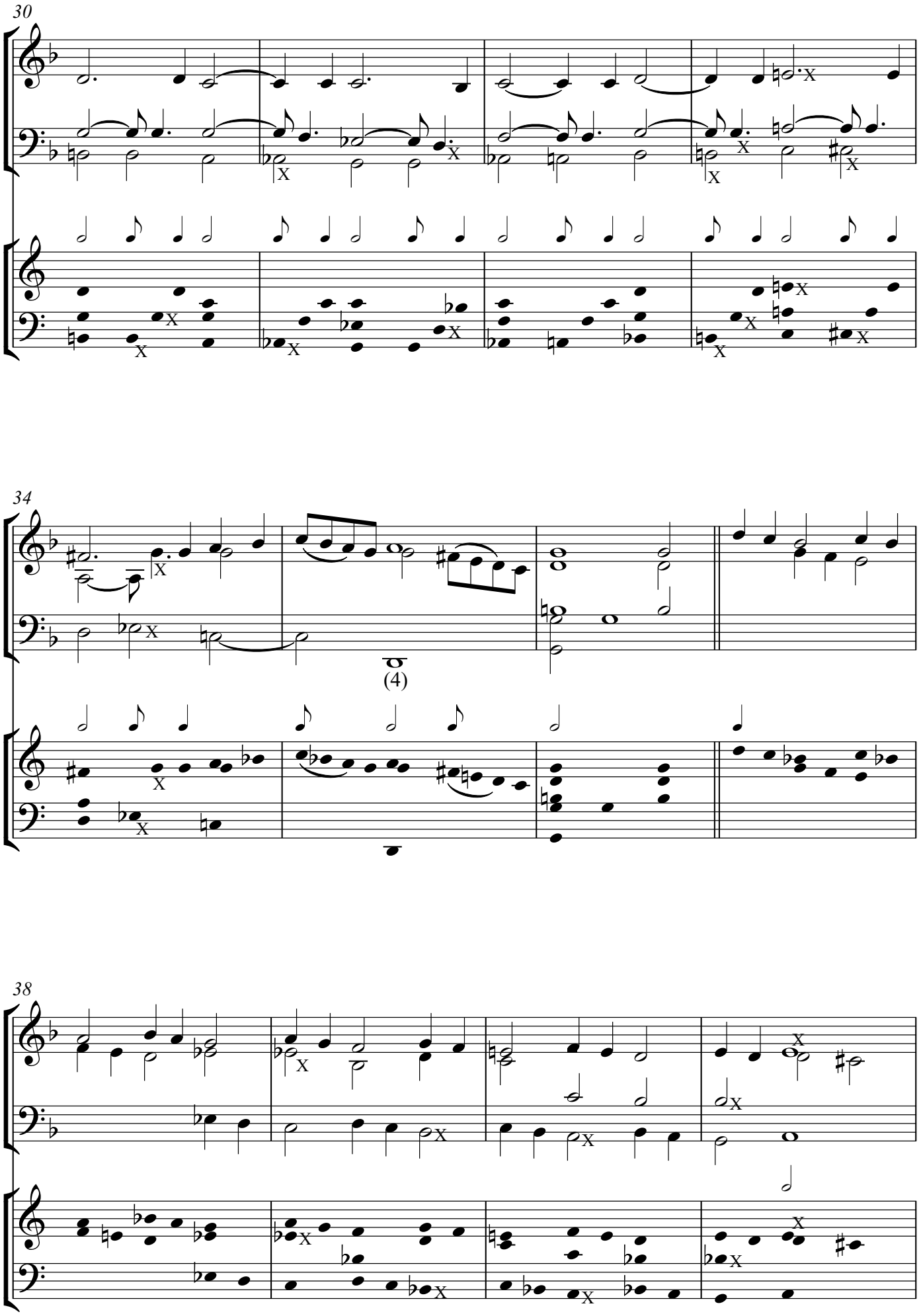

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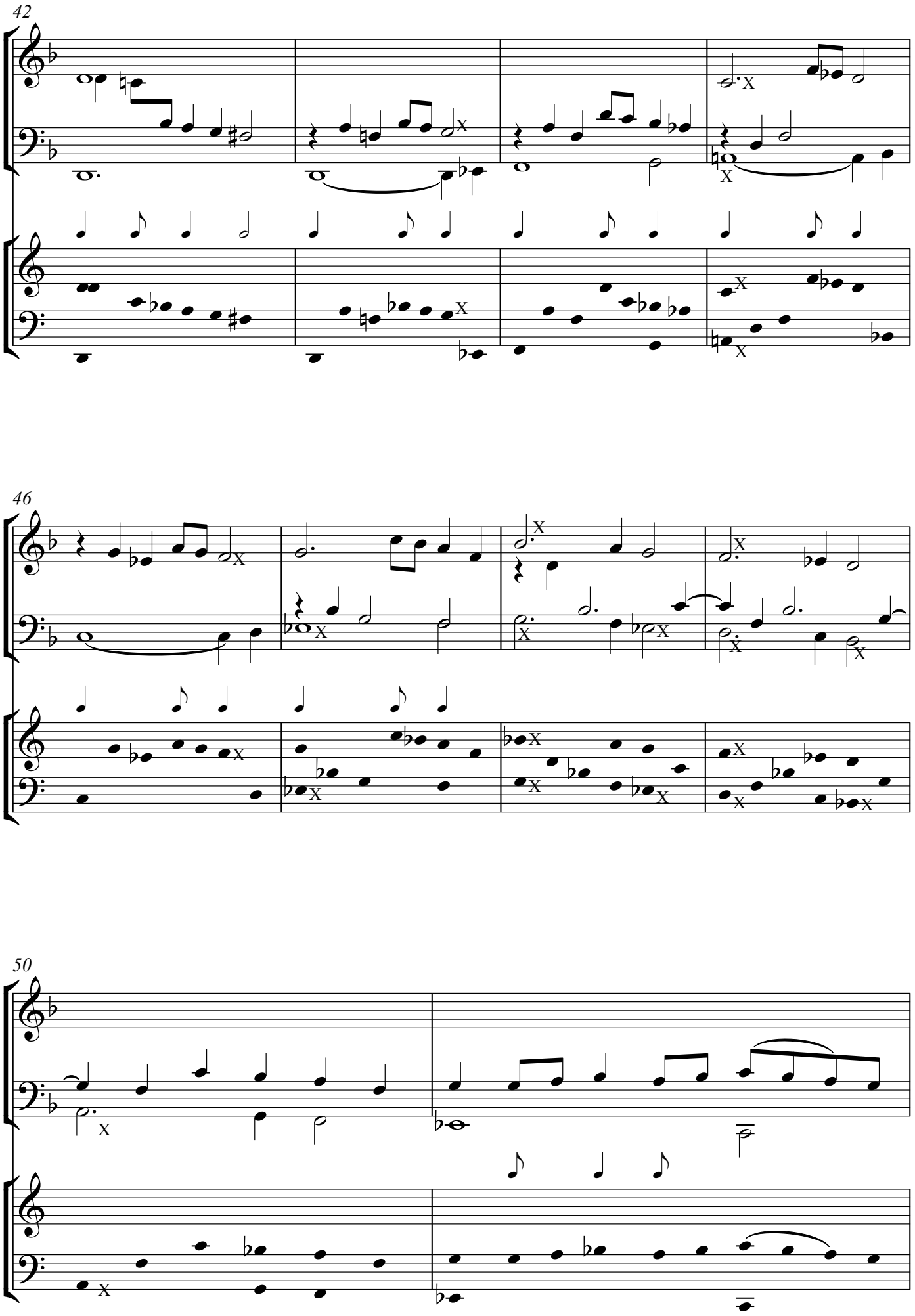

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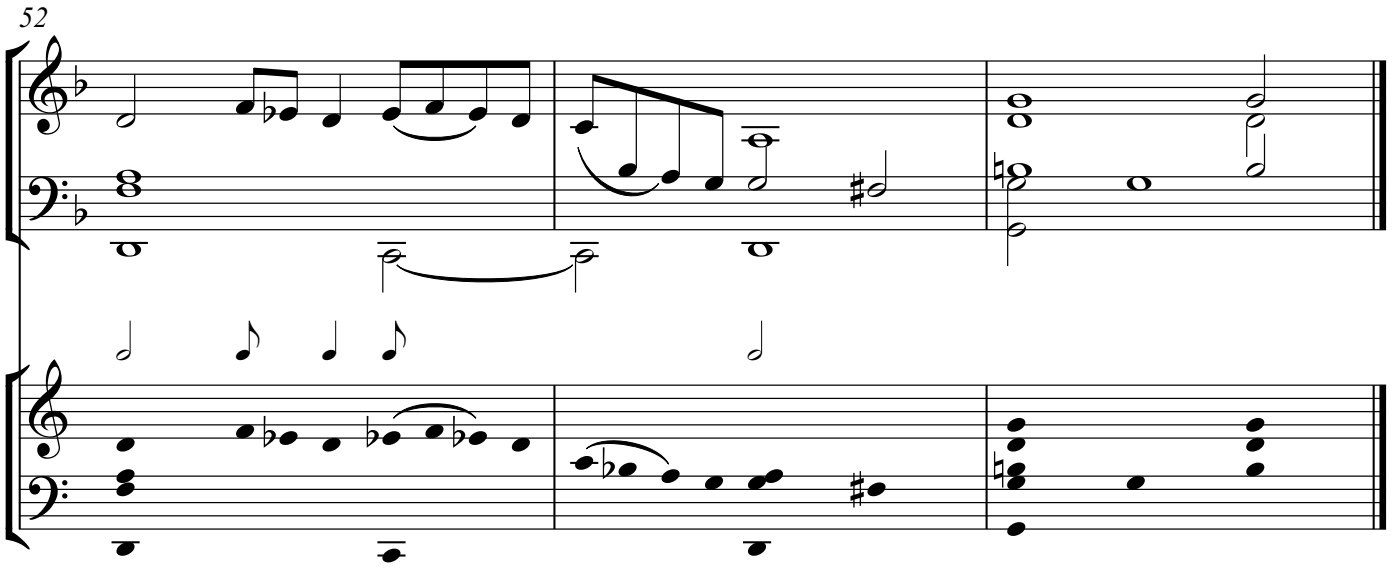

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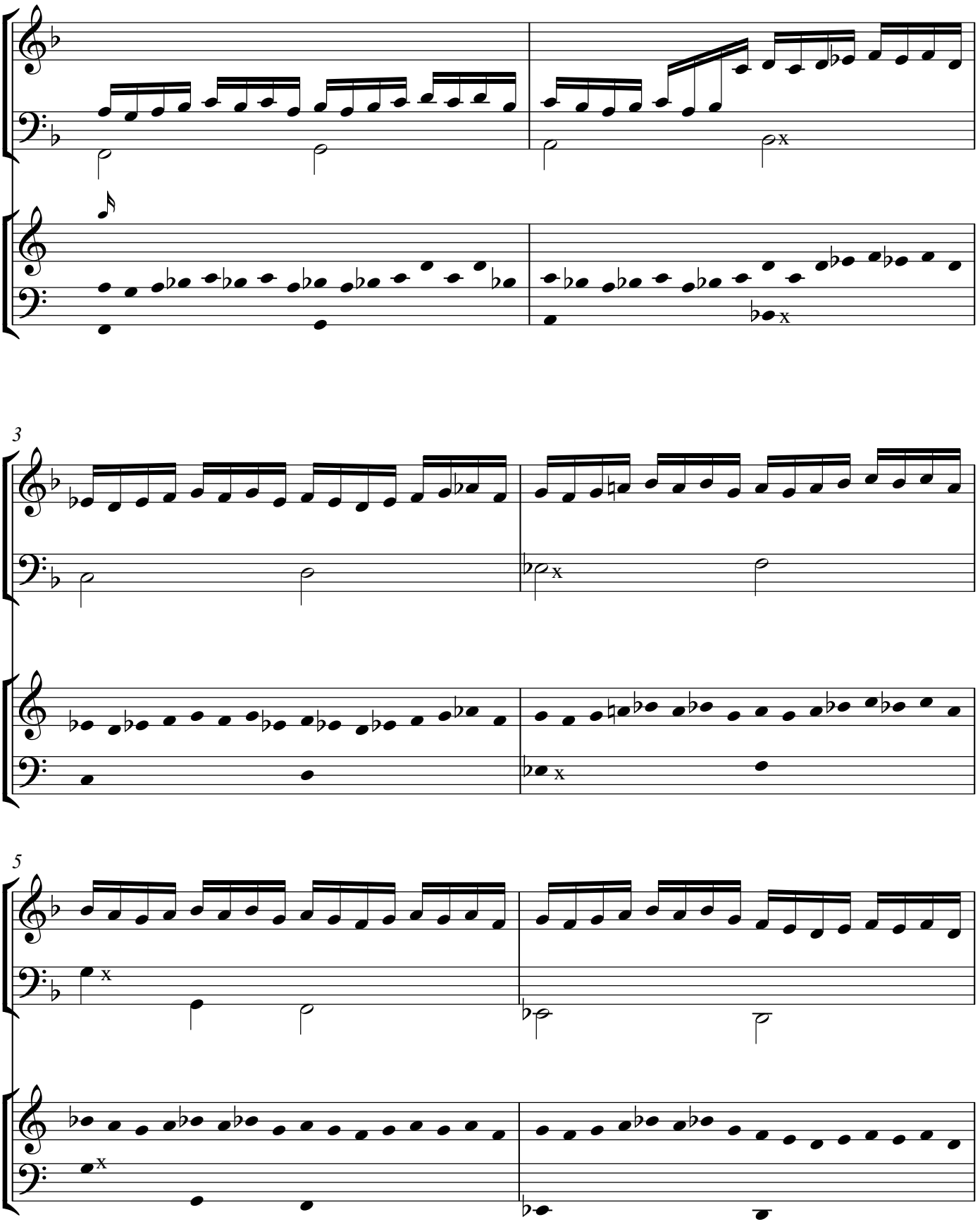
Toccata

Perugia, pp. 36 - 37



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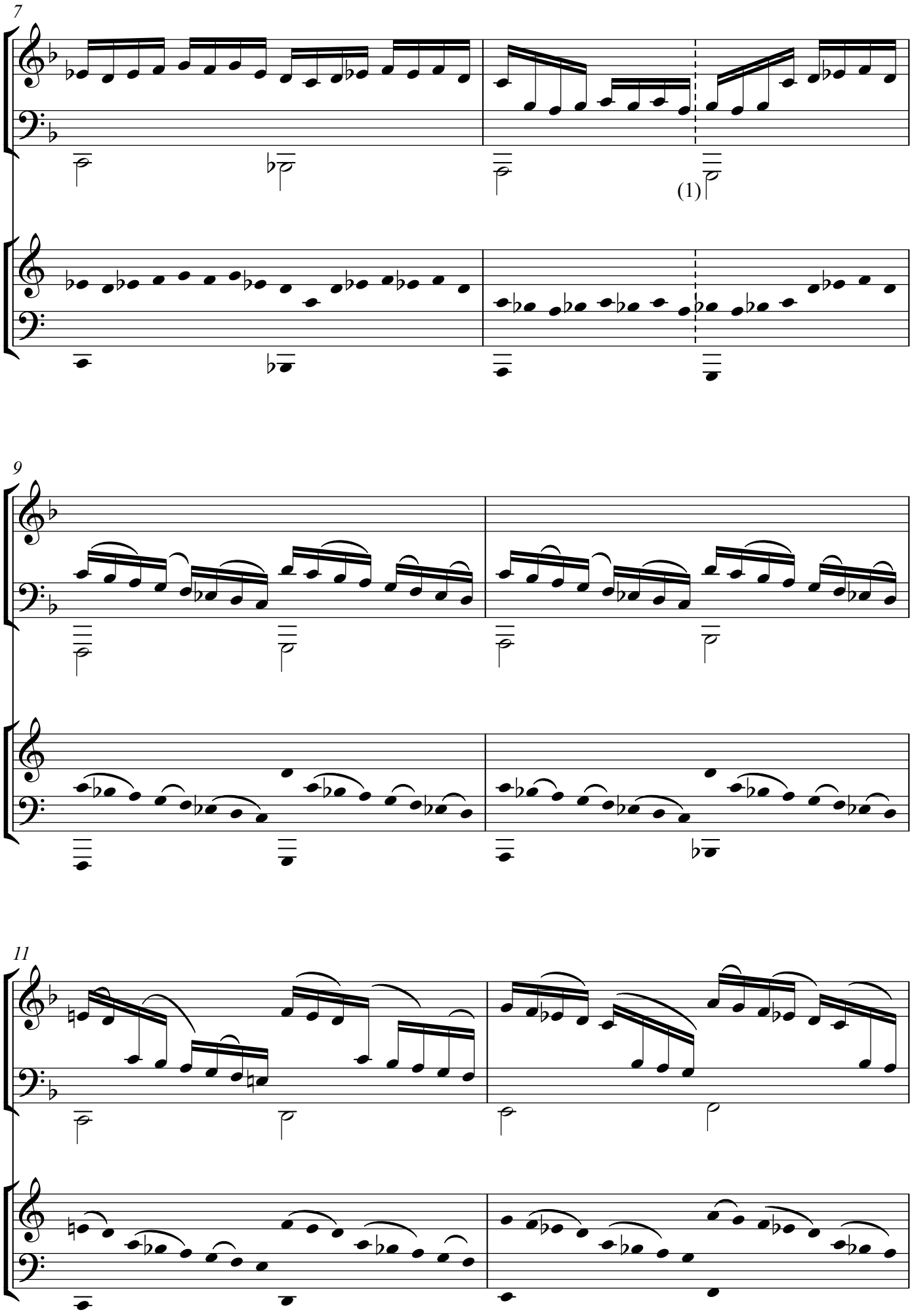

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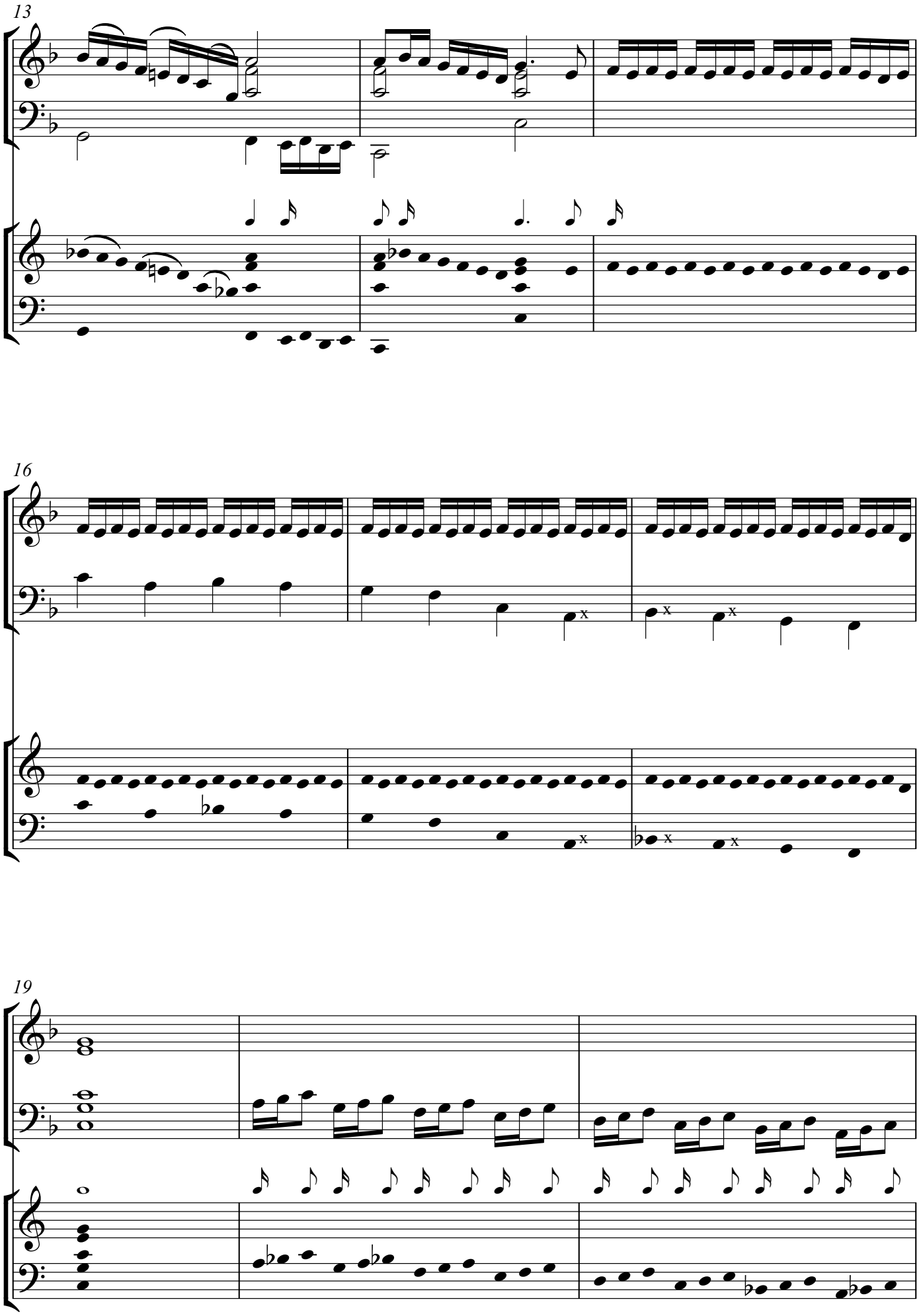

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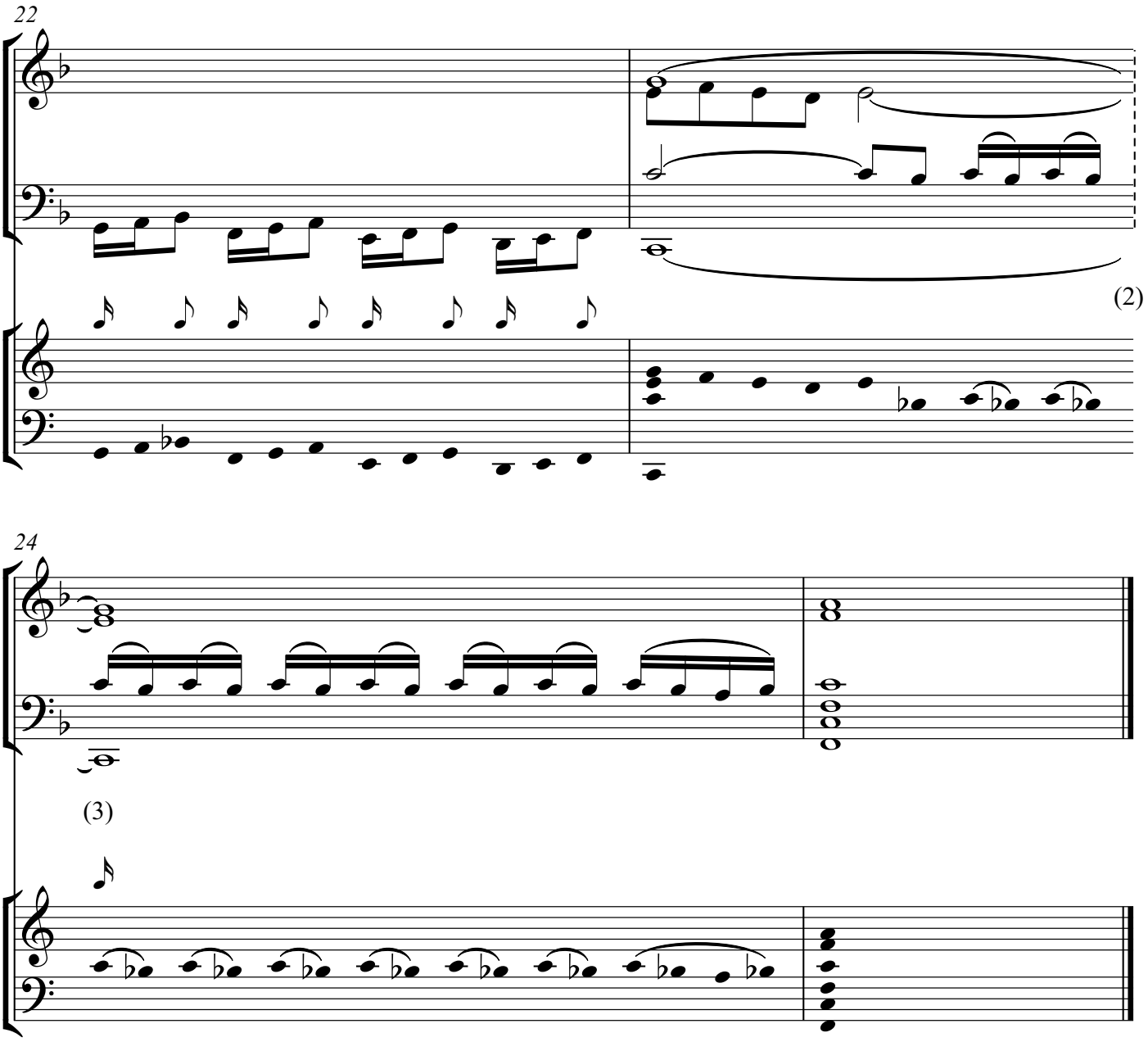
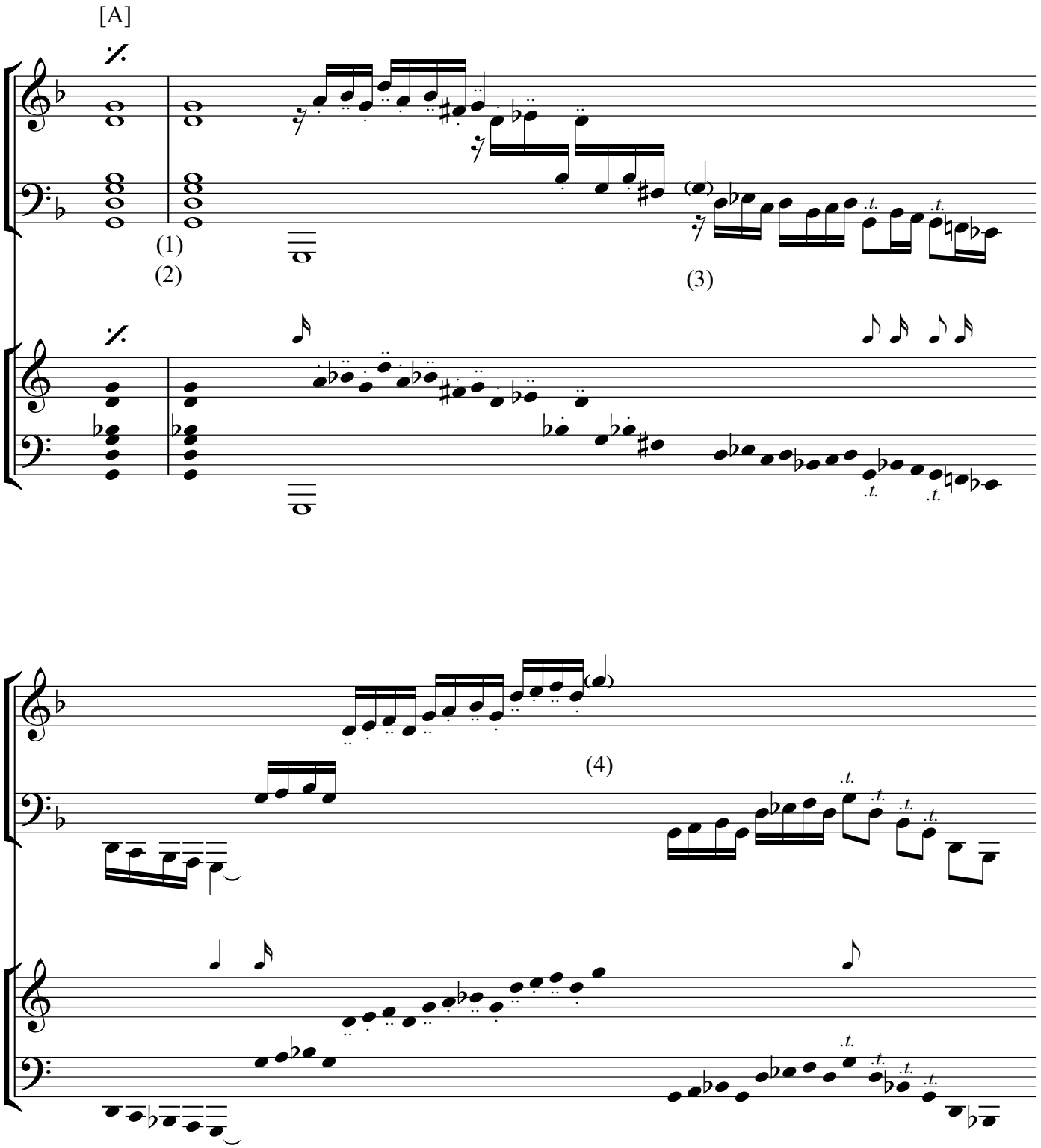


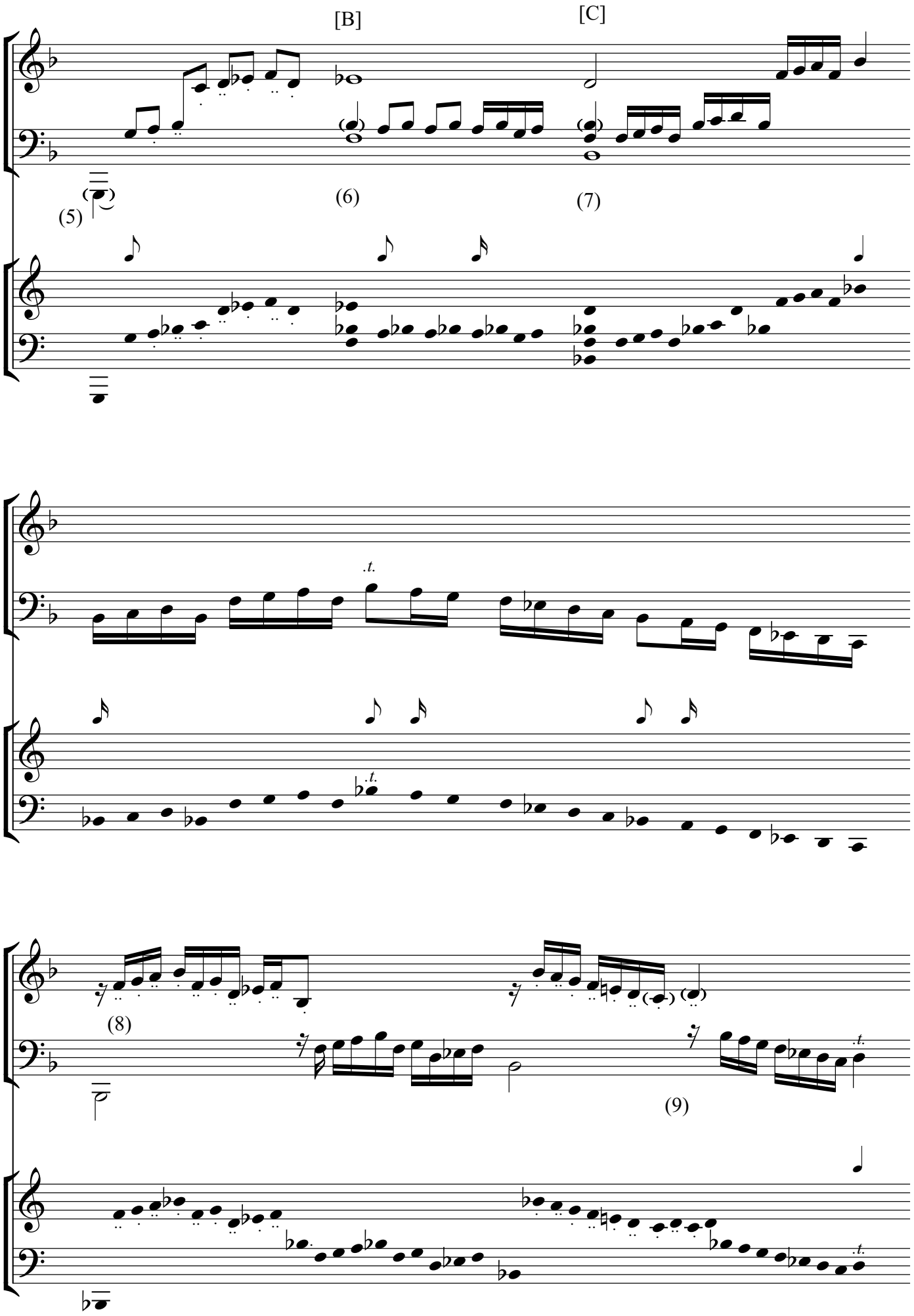
Stellenbosch University https://scholar.sun.ac.za

Toccata del Sr. Arcangelo

Perugia, pp. 50 - 51



Stellenbosch University https://scholar.sun.ac.za



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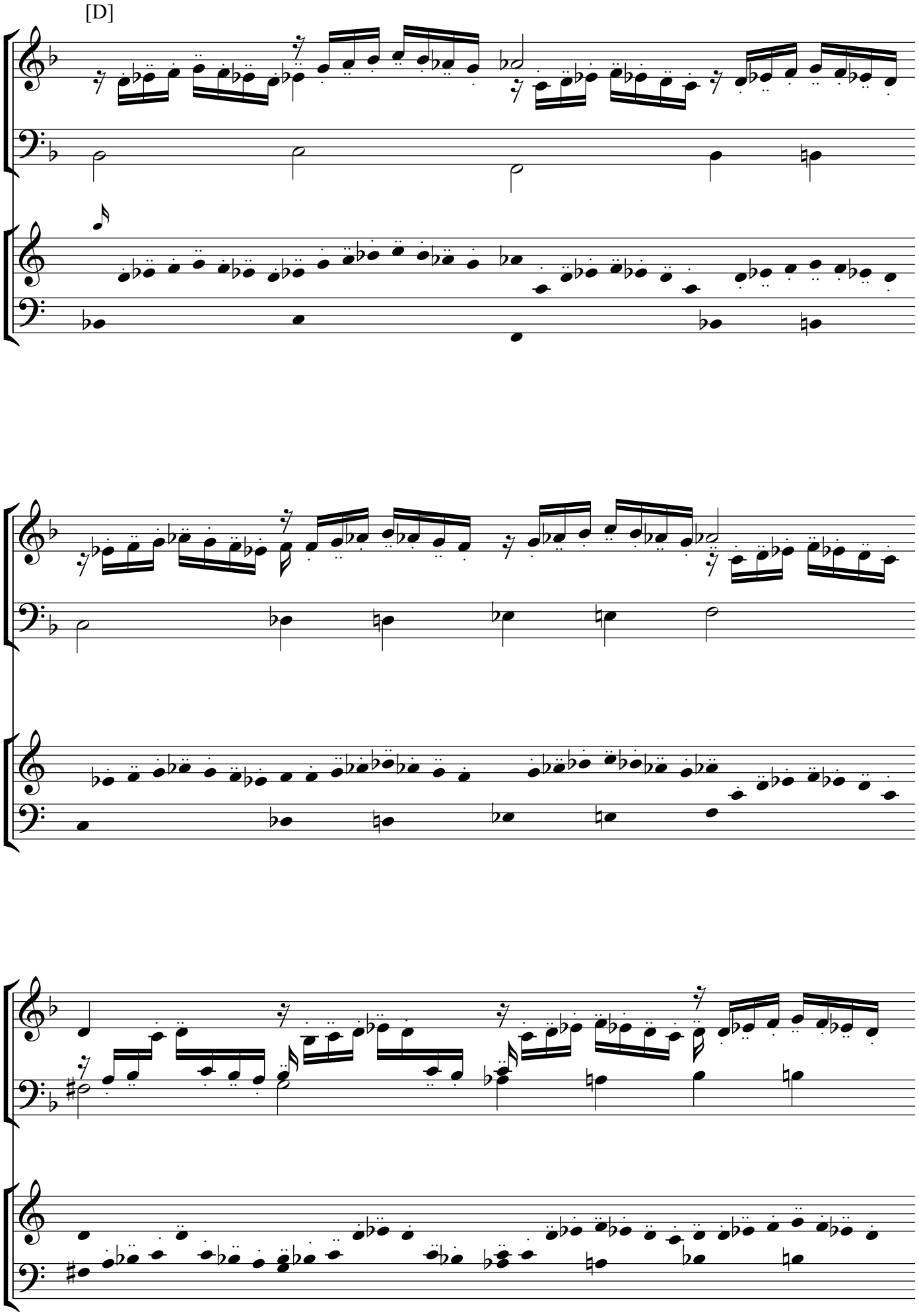

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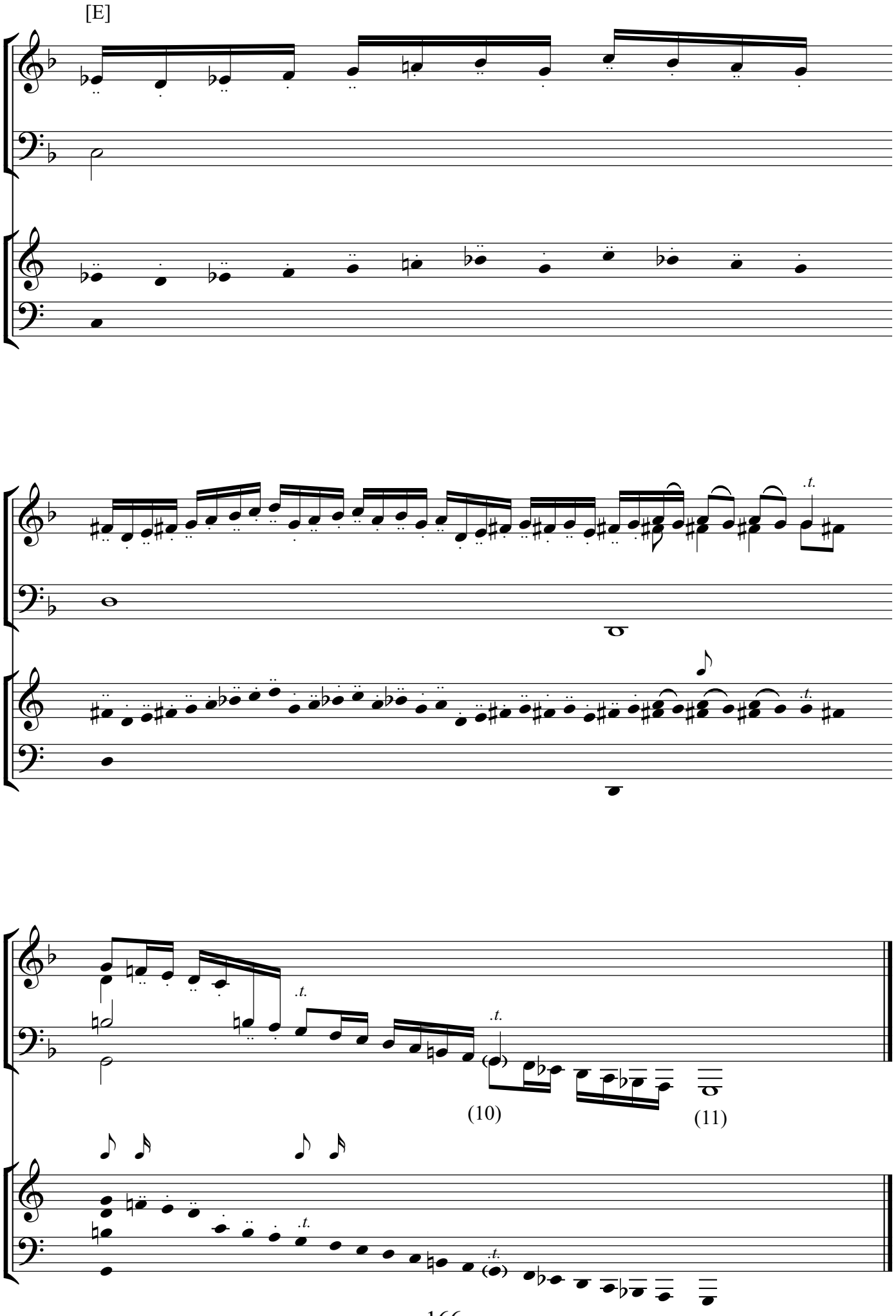
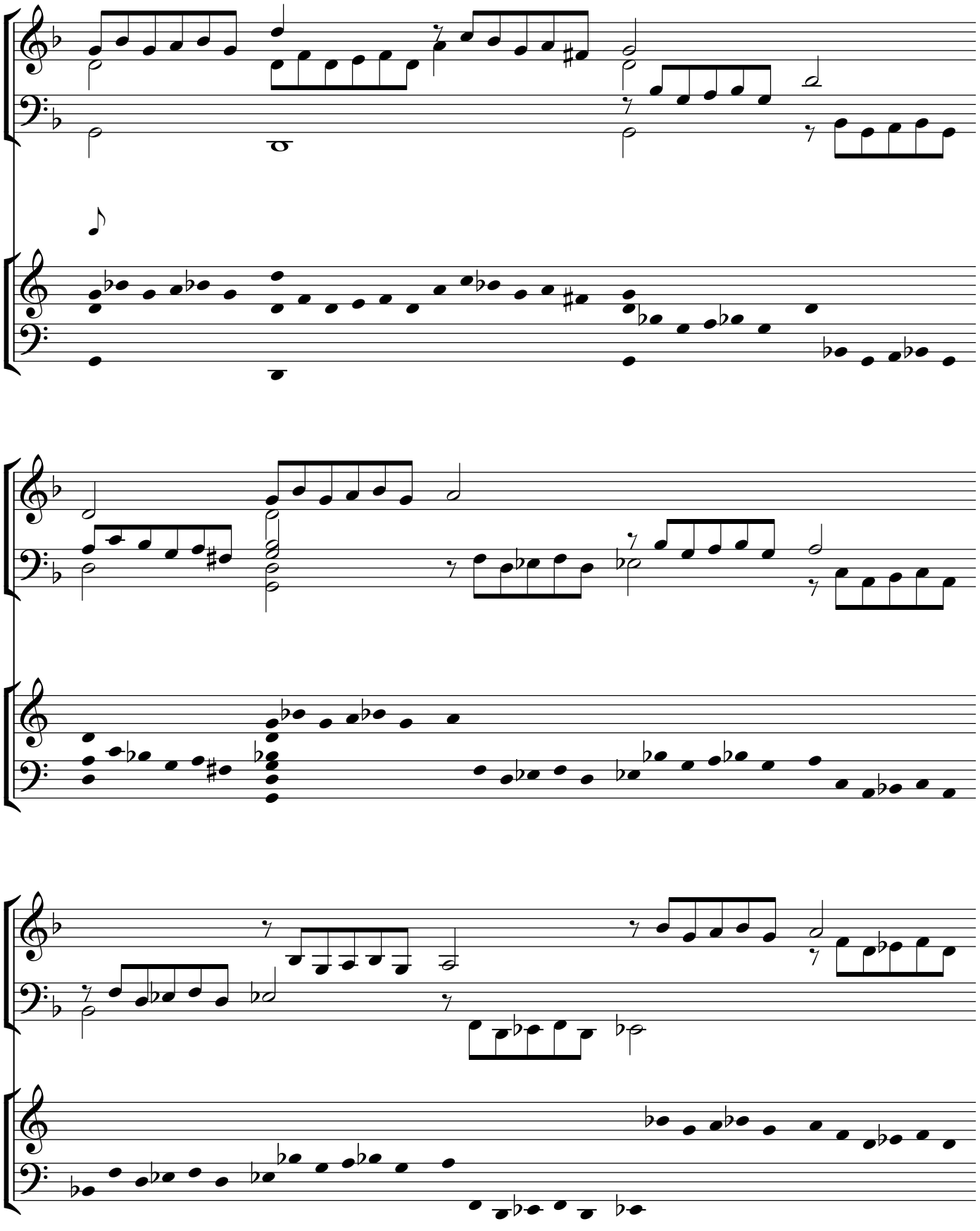


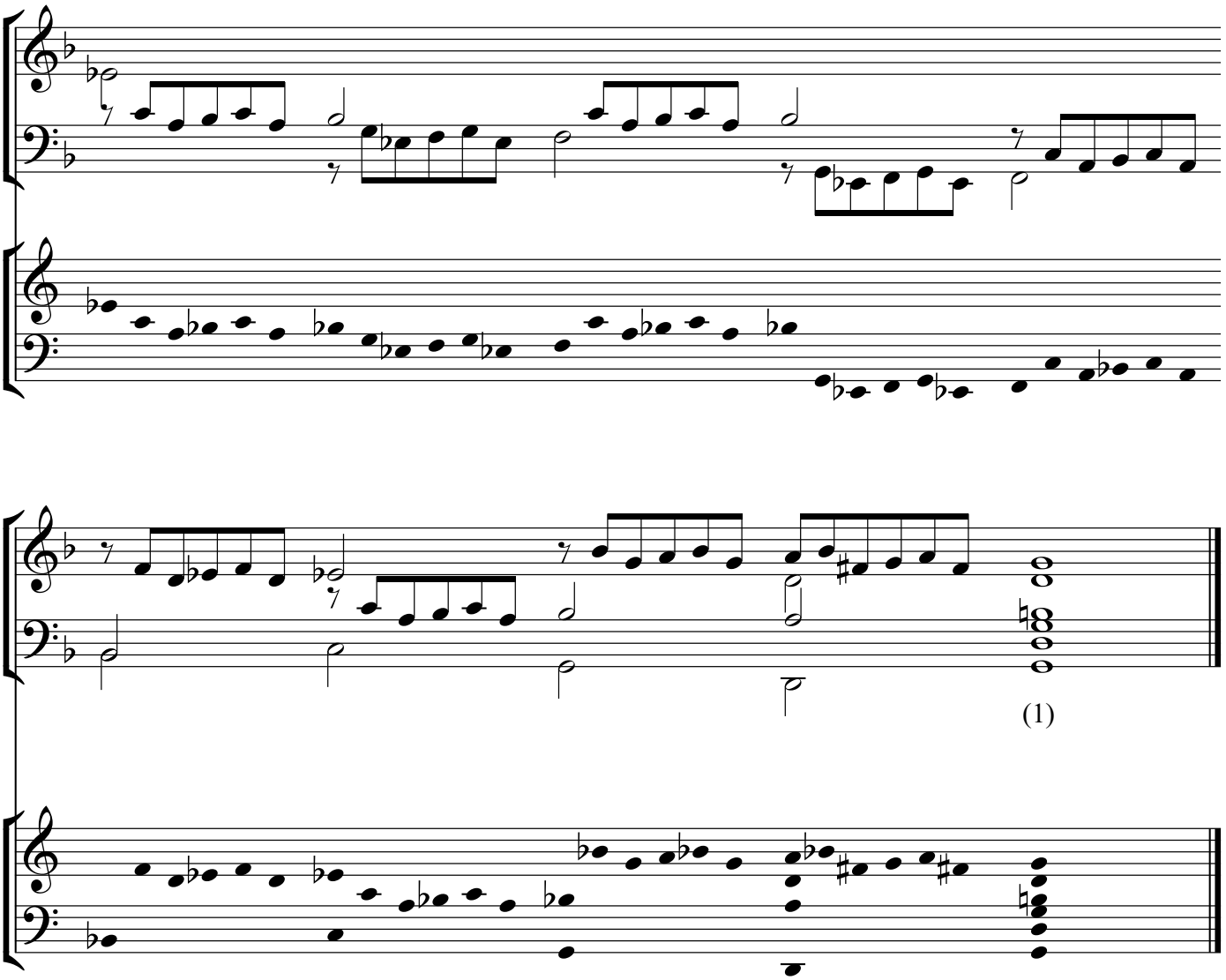
Stellenbosch University https://scholar.sun.ac.za

[Toccata]

Perugia, p. 56



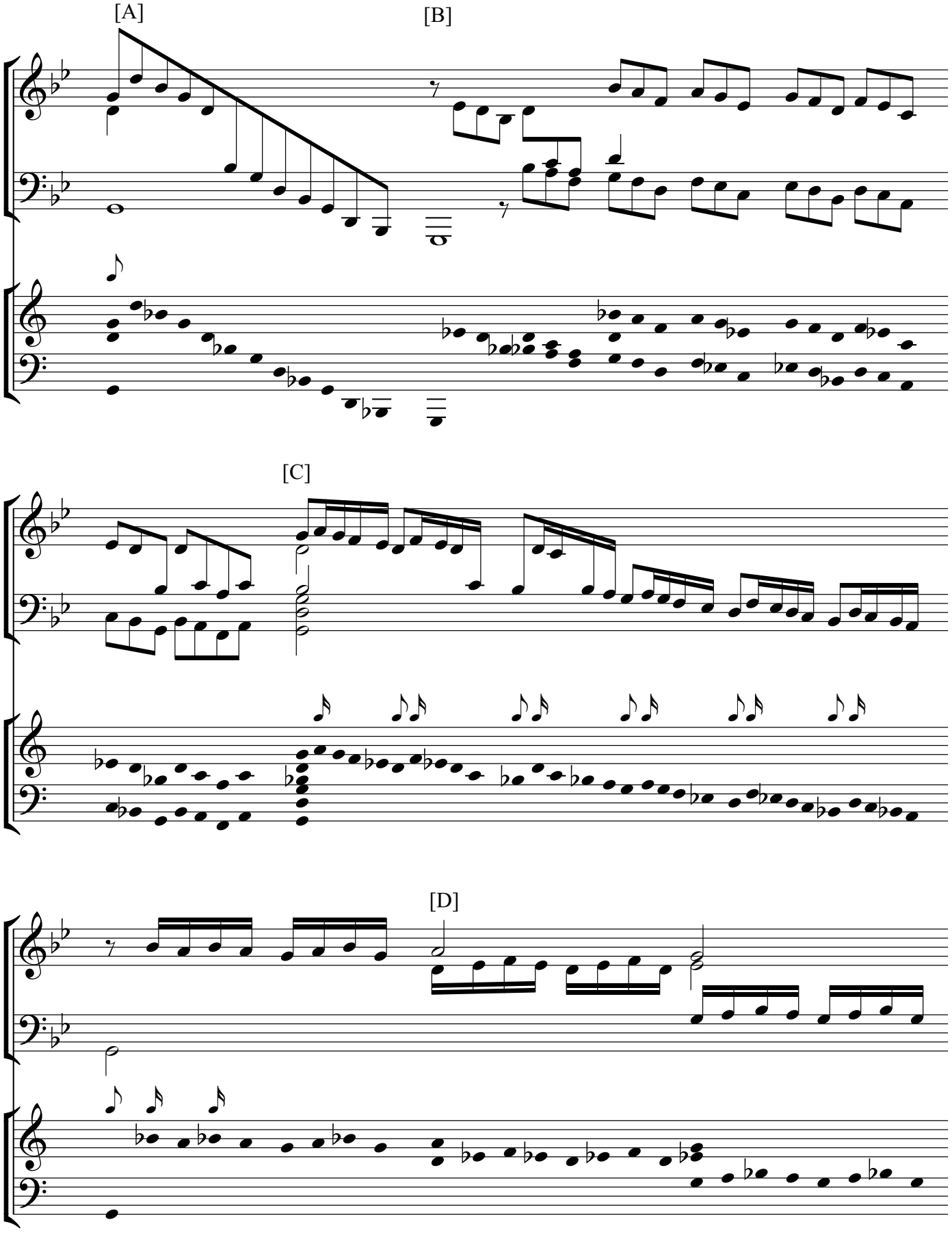
Stellenbosch University https://scholar.sun.ac.za



Stellenbosch University https://scholar.sun.ac.za

[Toccata]

Perugia, p. 58



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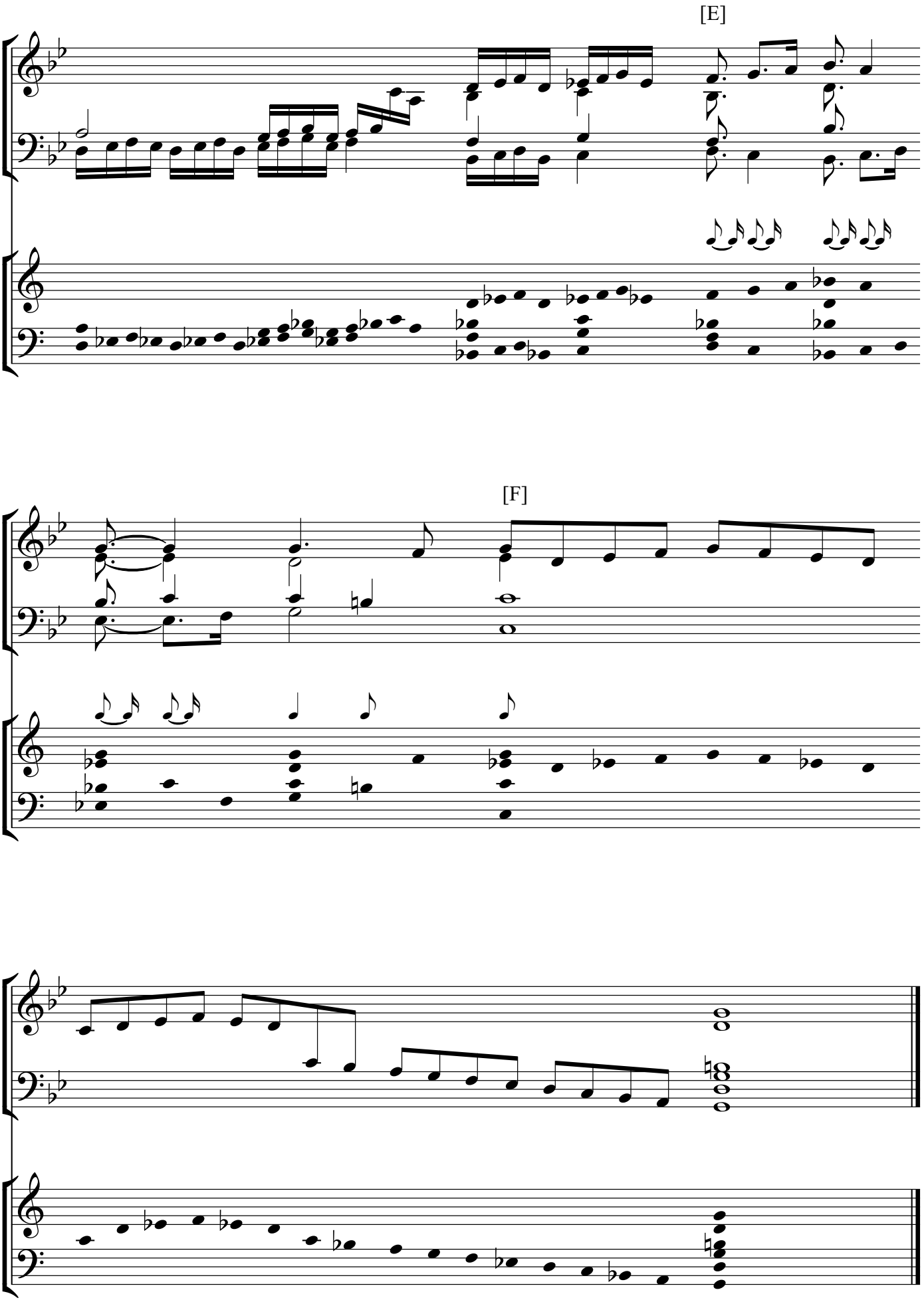
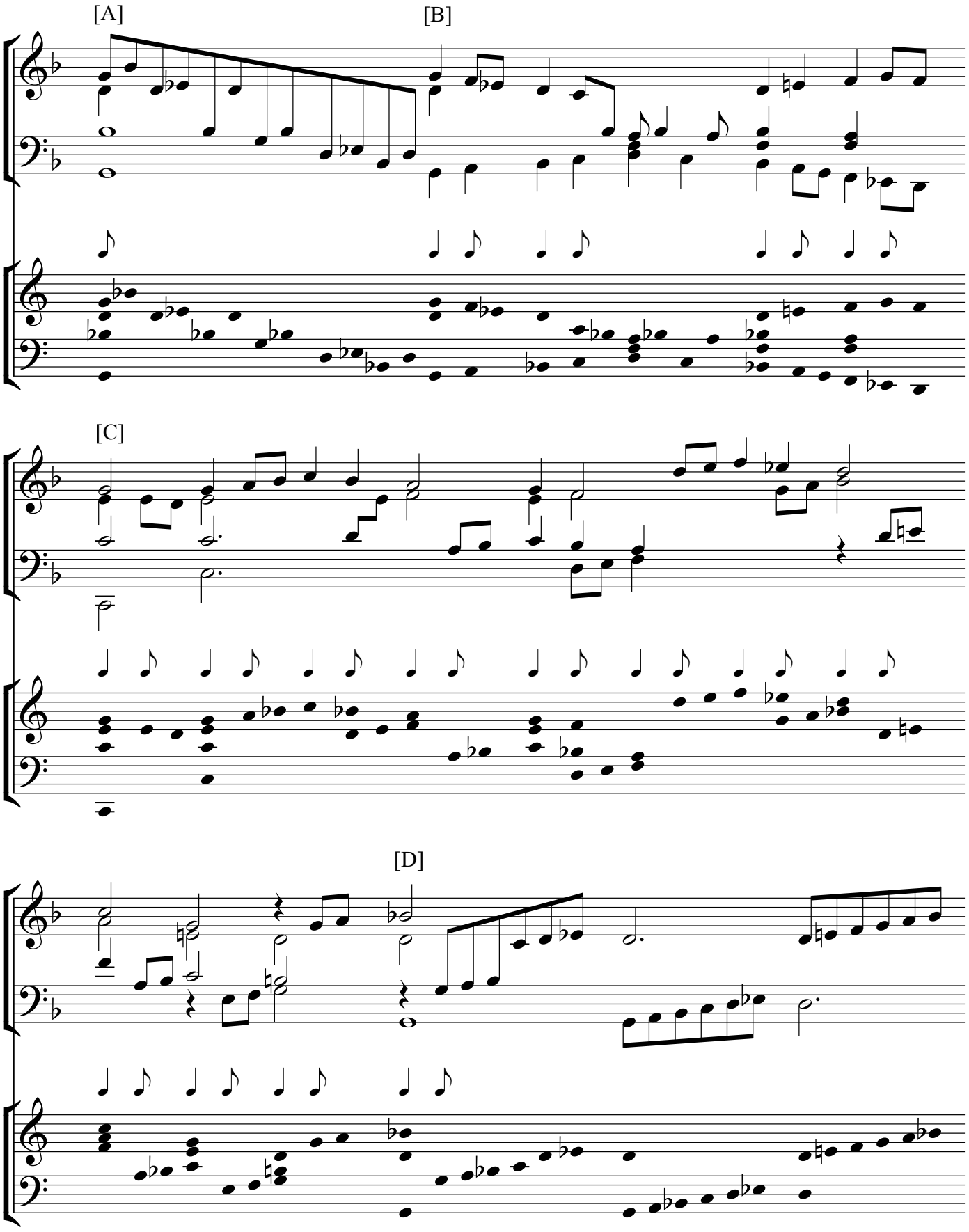


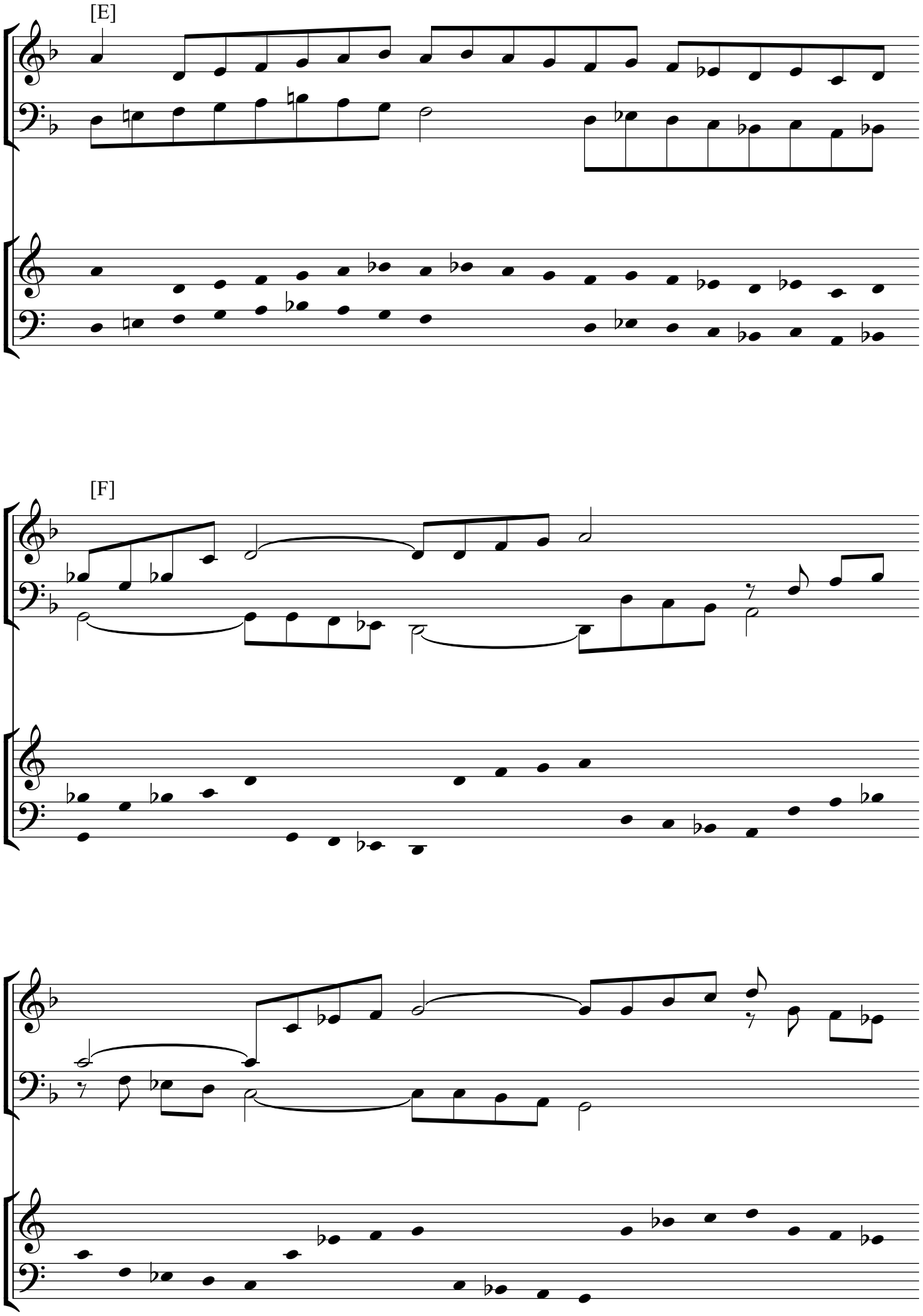
Stellenbosch University https://scholar.sun.ac.za

[Toccata]

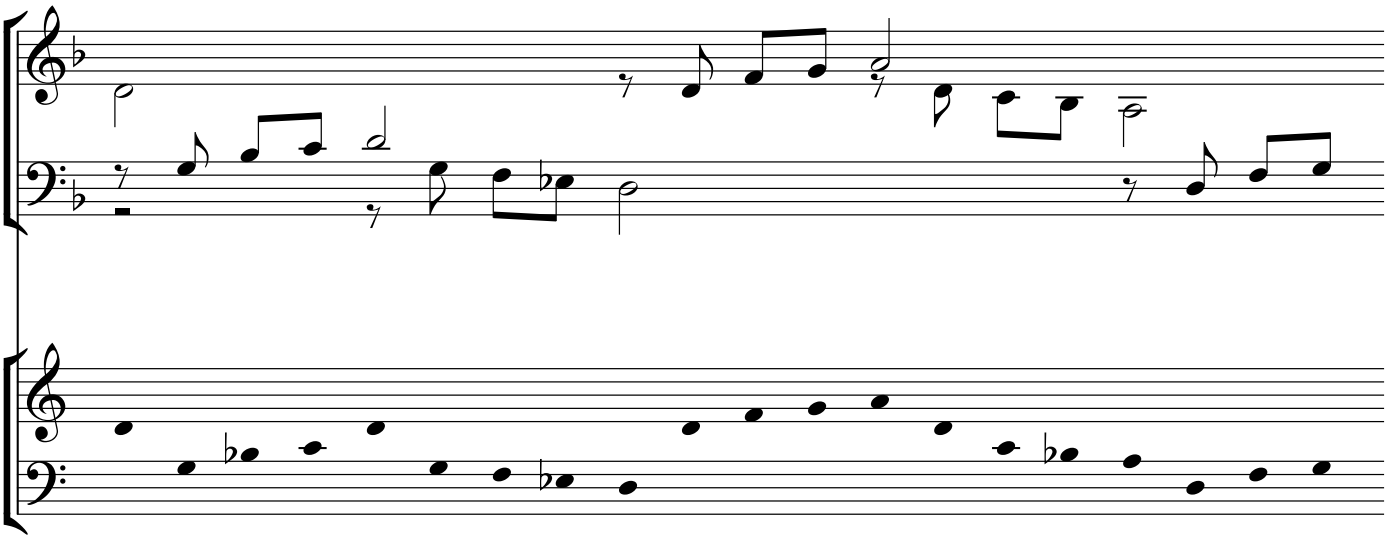
Perugia, pp. 60 - 61



Stellenbosch University https://scholar.sun.ac.za



Stellenbosch University https://scholar.sun.ac.za



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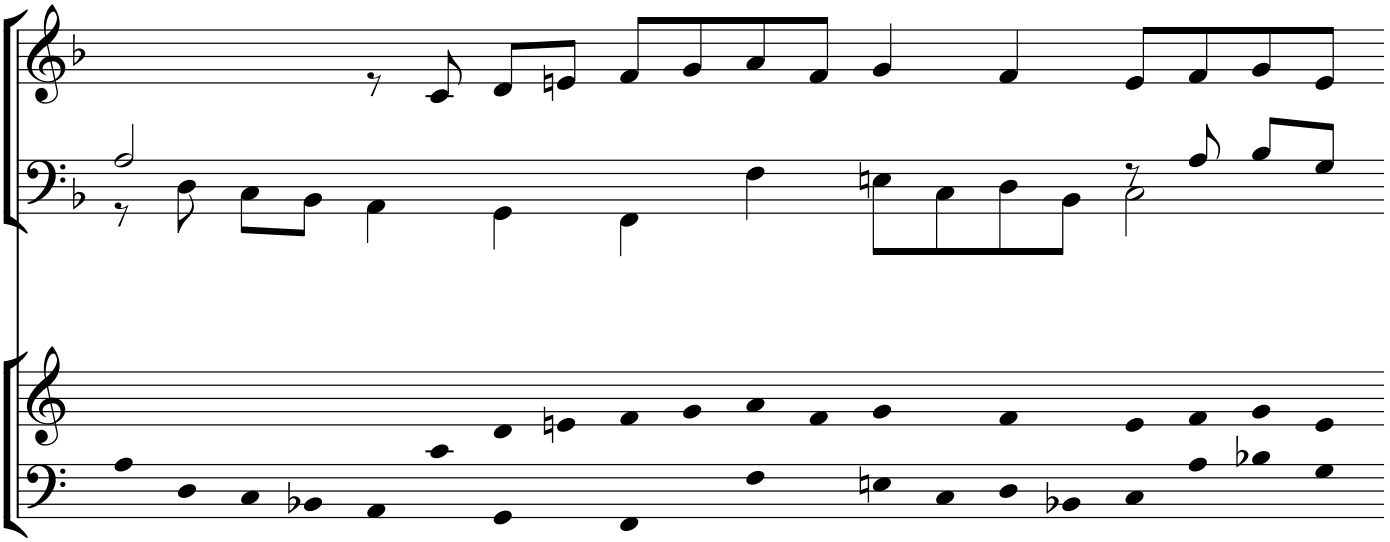
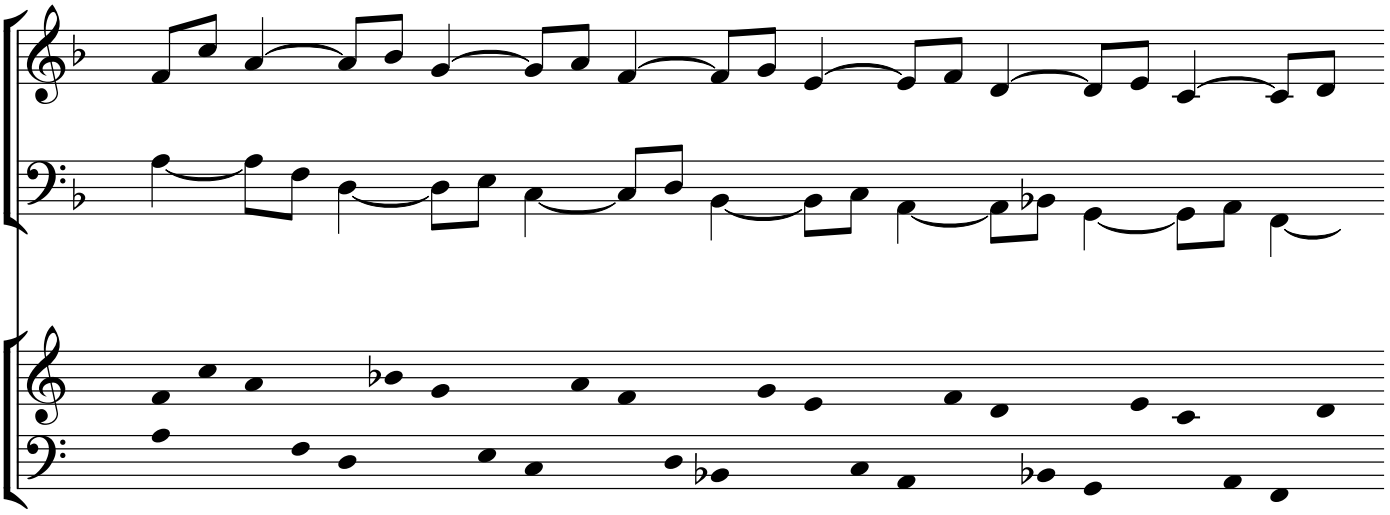
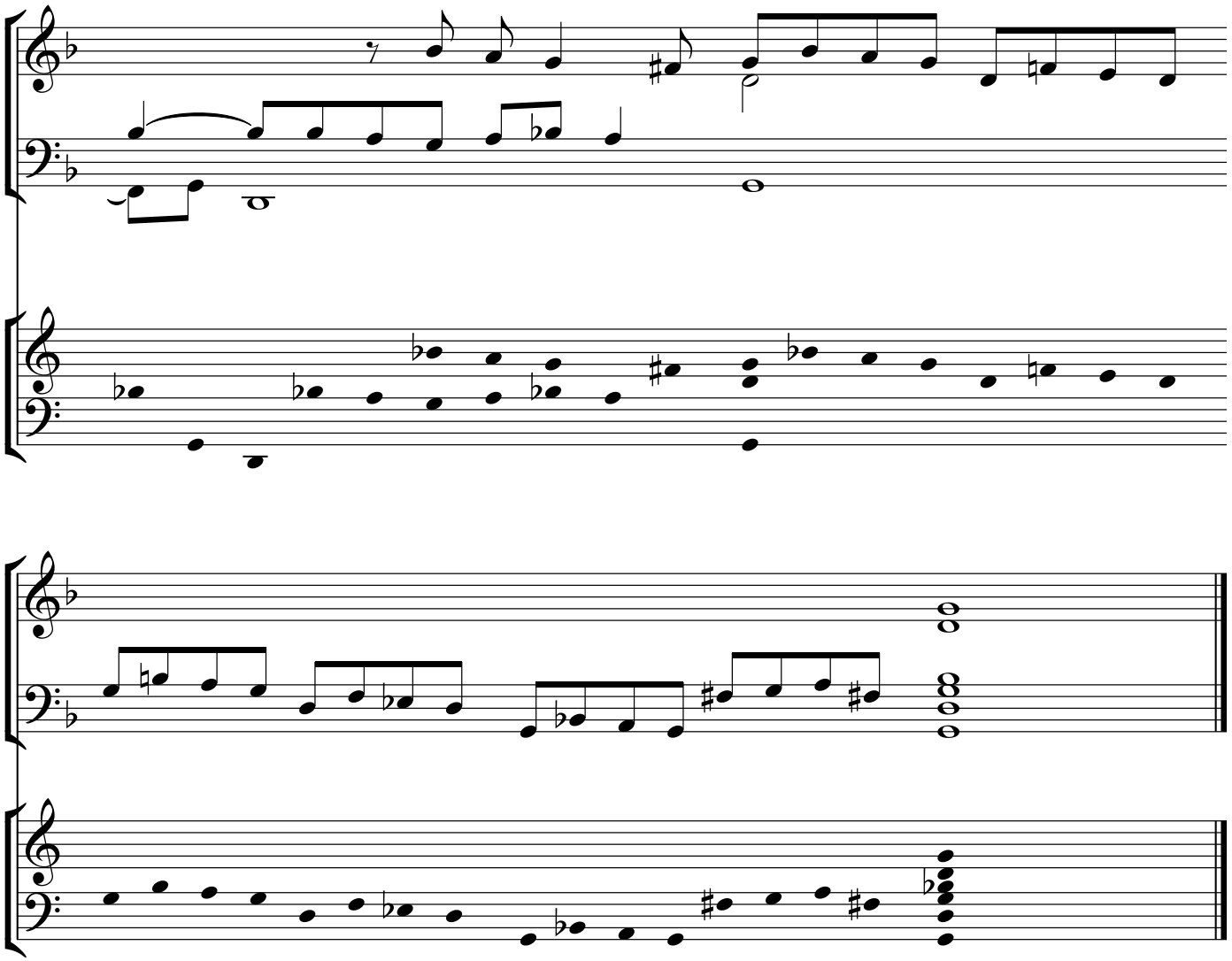




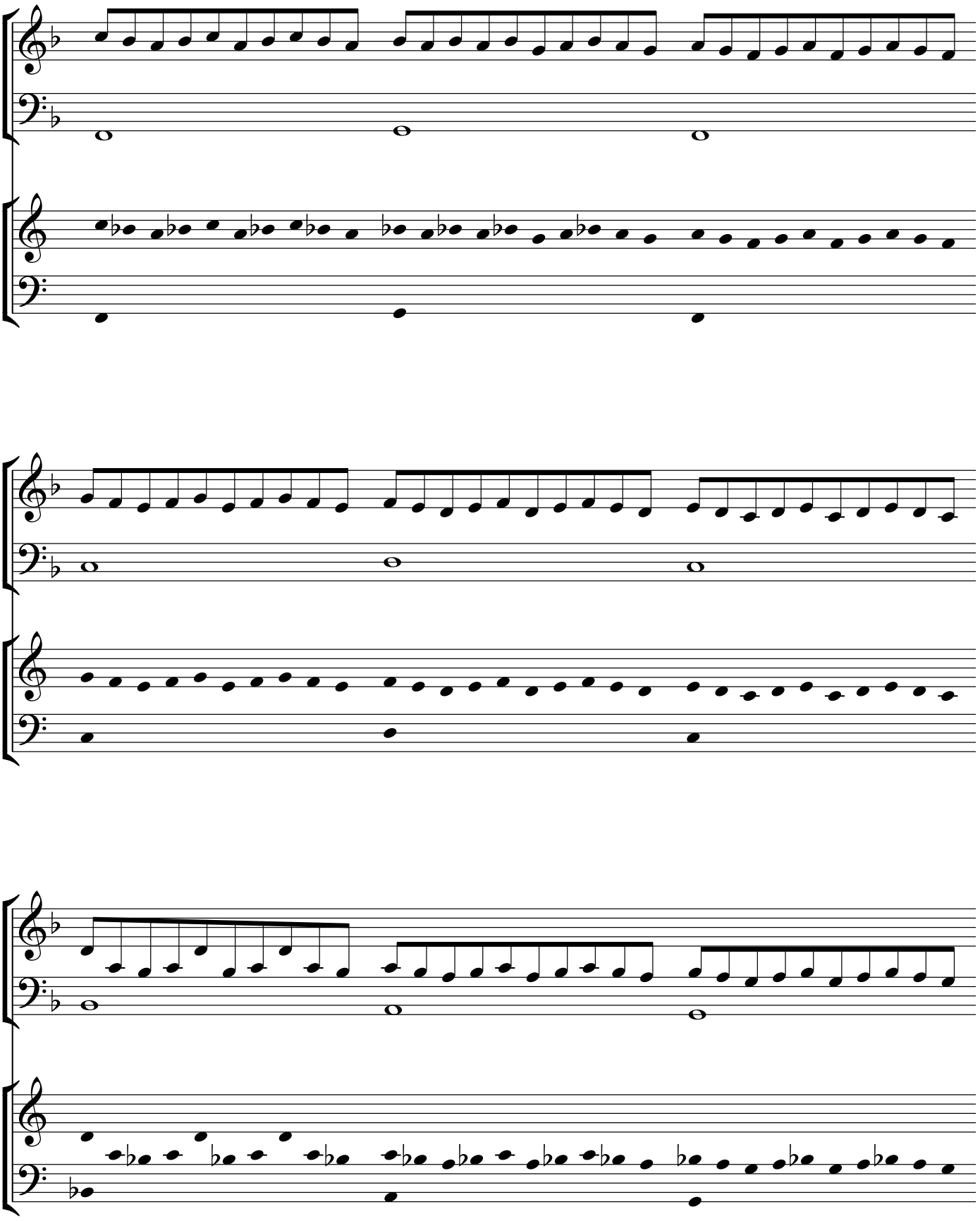
Stellenbosch University https://scholar.sun.ac.za



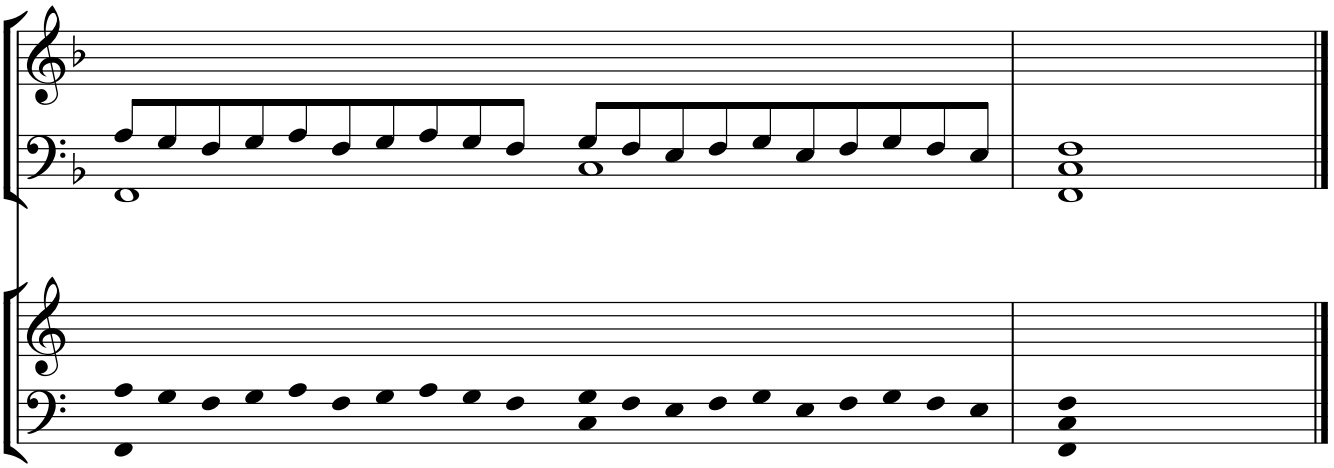
Stellenbosch University https://scholar.sun.ac.za

[Toccata]

Perugia, p. 62



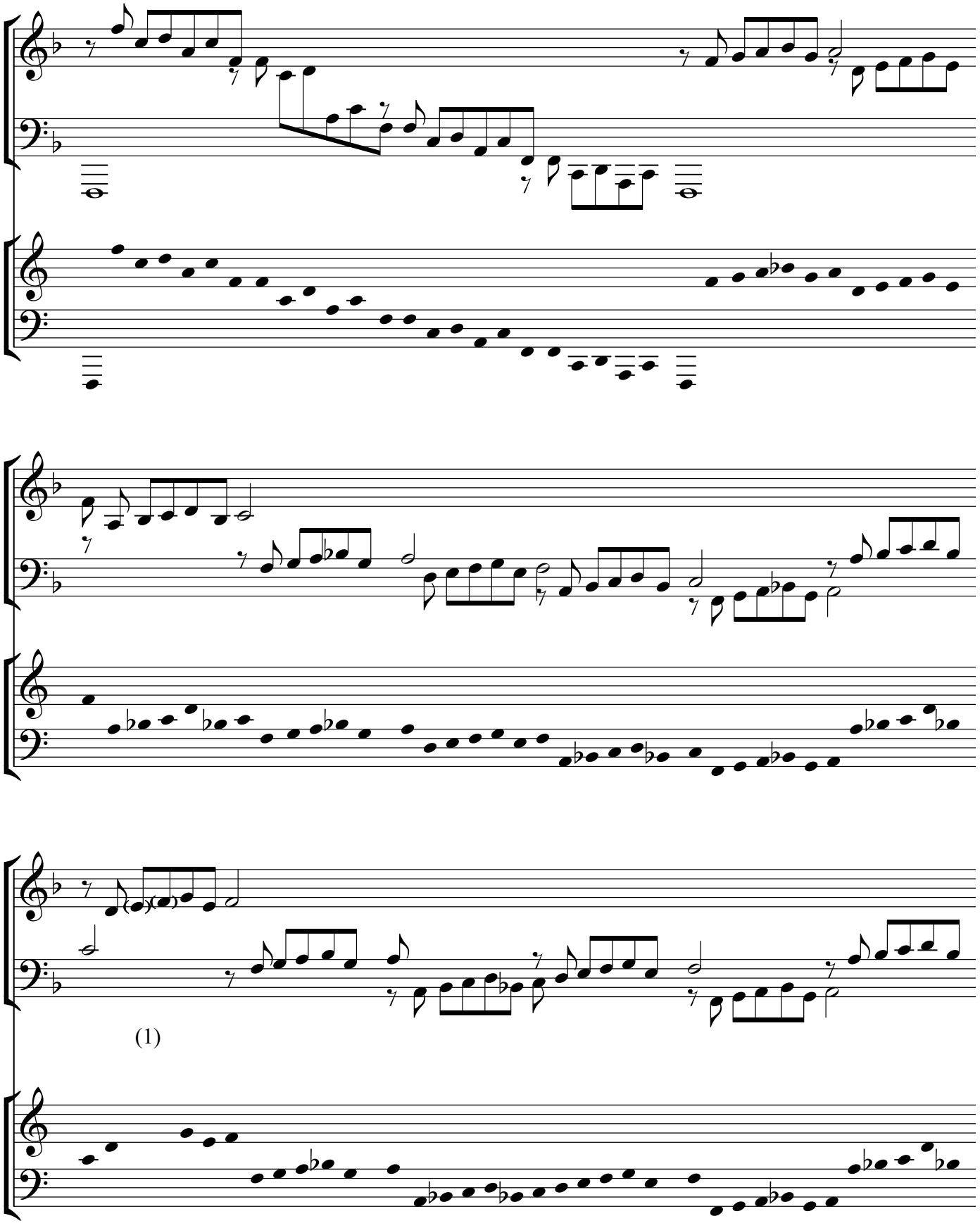
Stellenbosch University https://scholar.sun.ac.za



Stellenbosch University https://scholar.sun.ac.za

Passagio

Perugia, pp. 64 - 65



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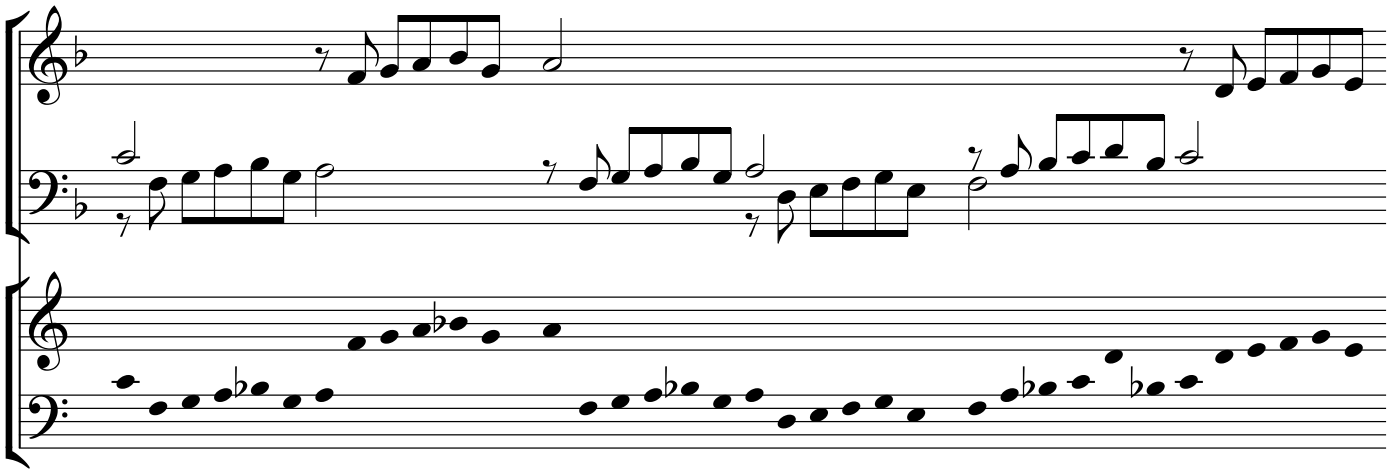
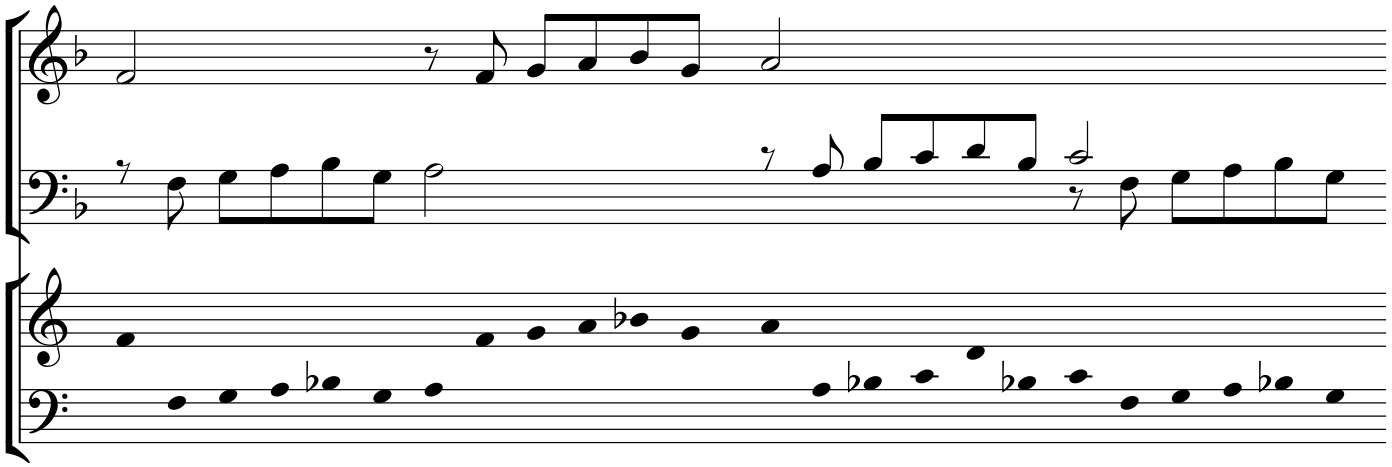
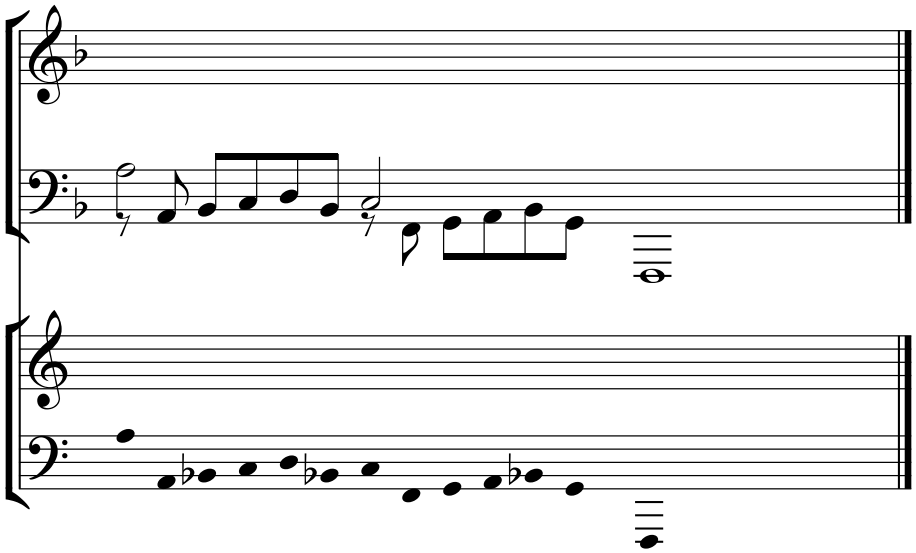


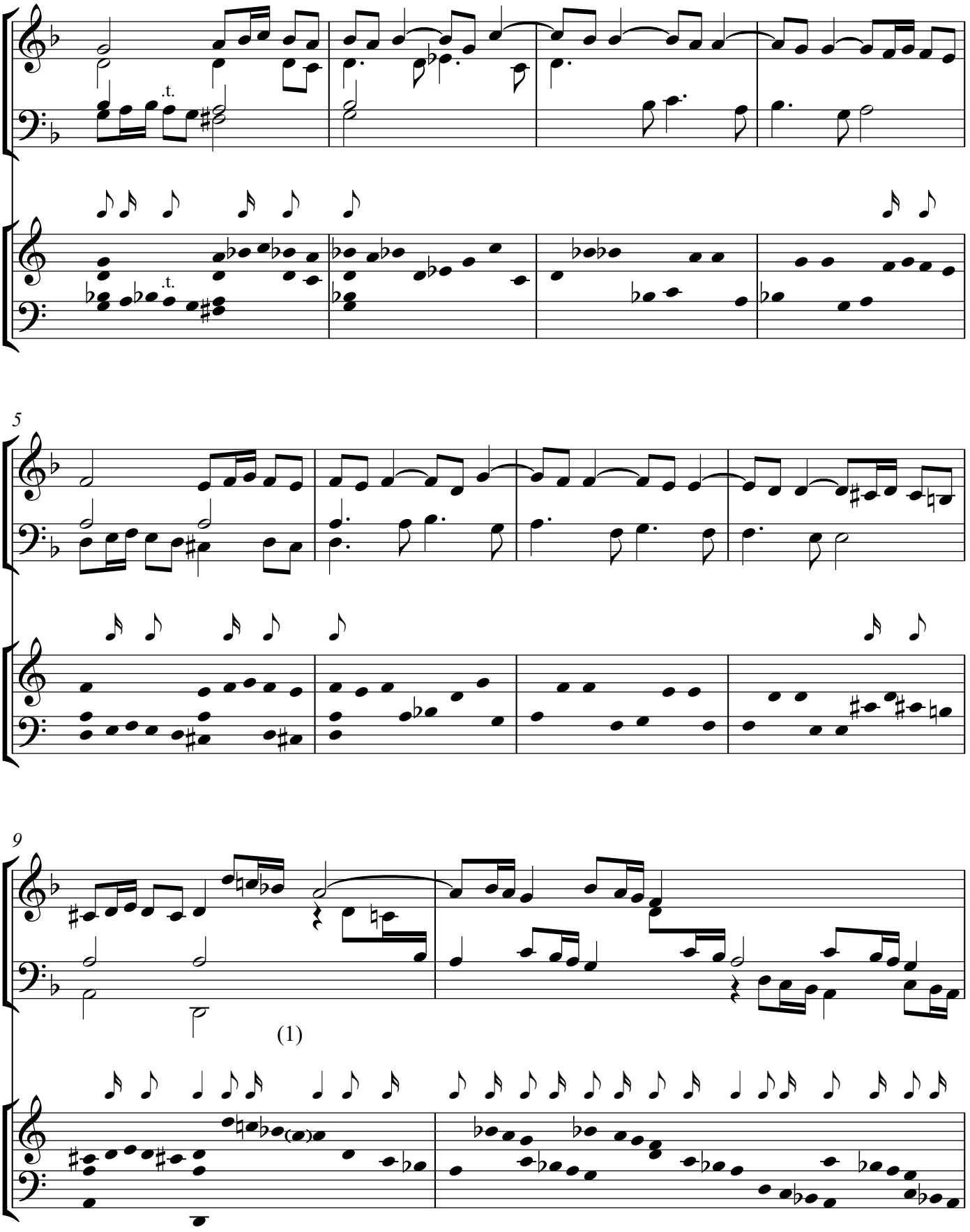




Stellenbosch University https://scholar.sun.ac.za

[Toccata]

Perugia, pp. 66 - 67



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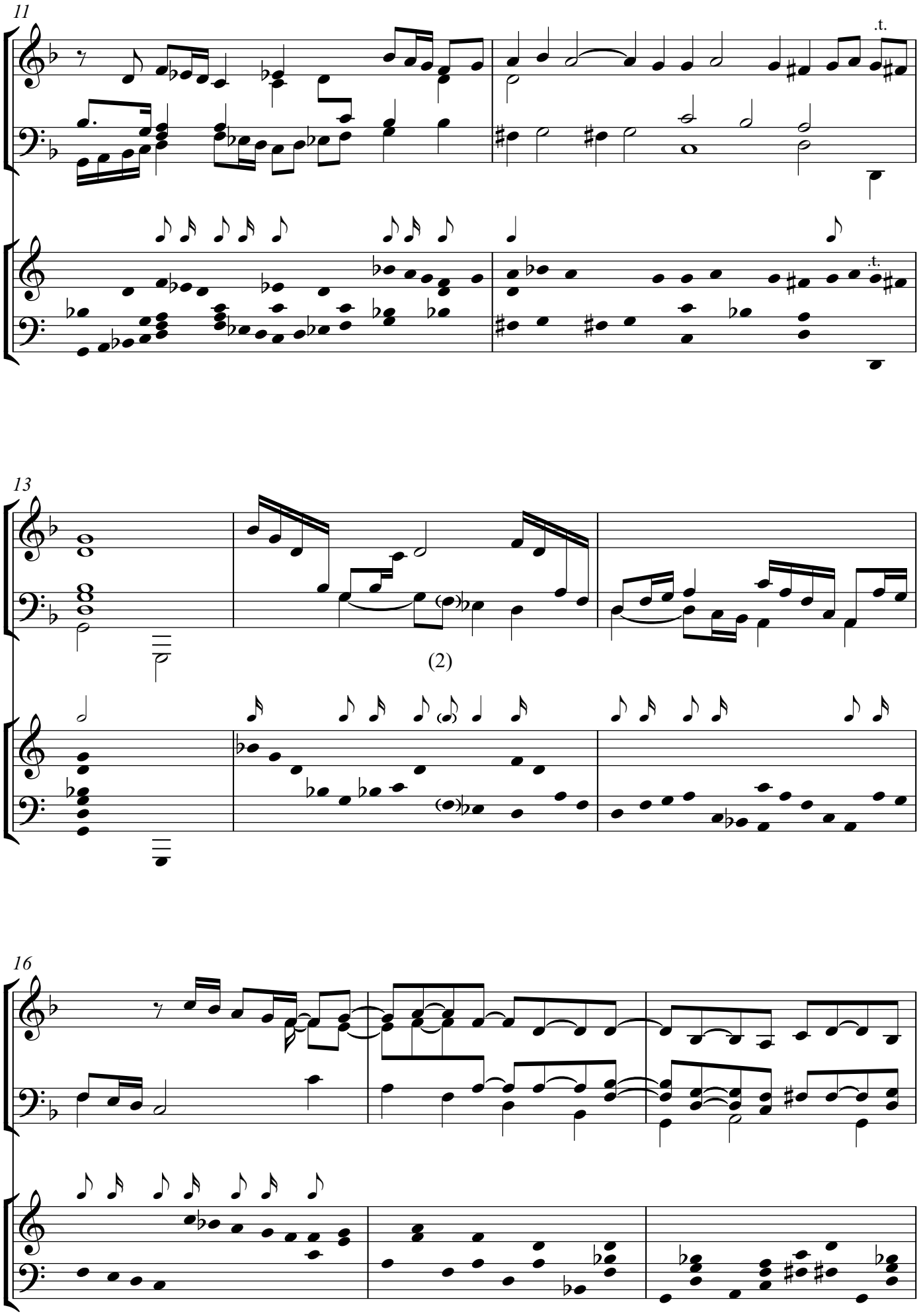

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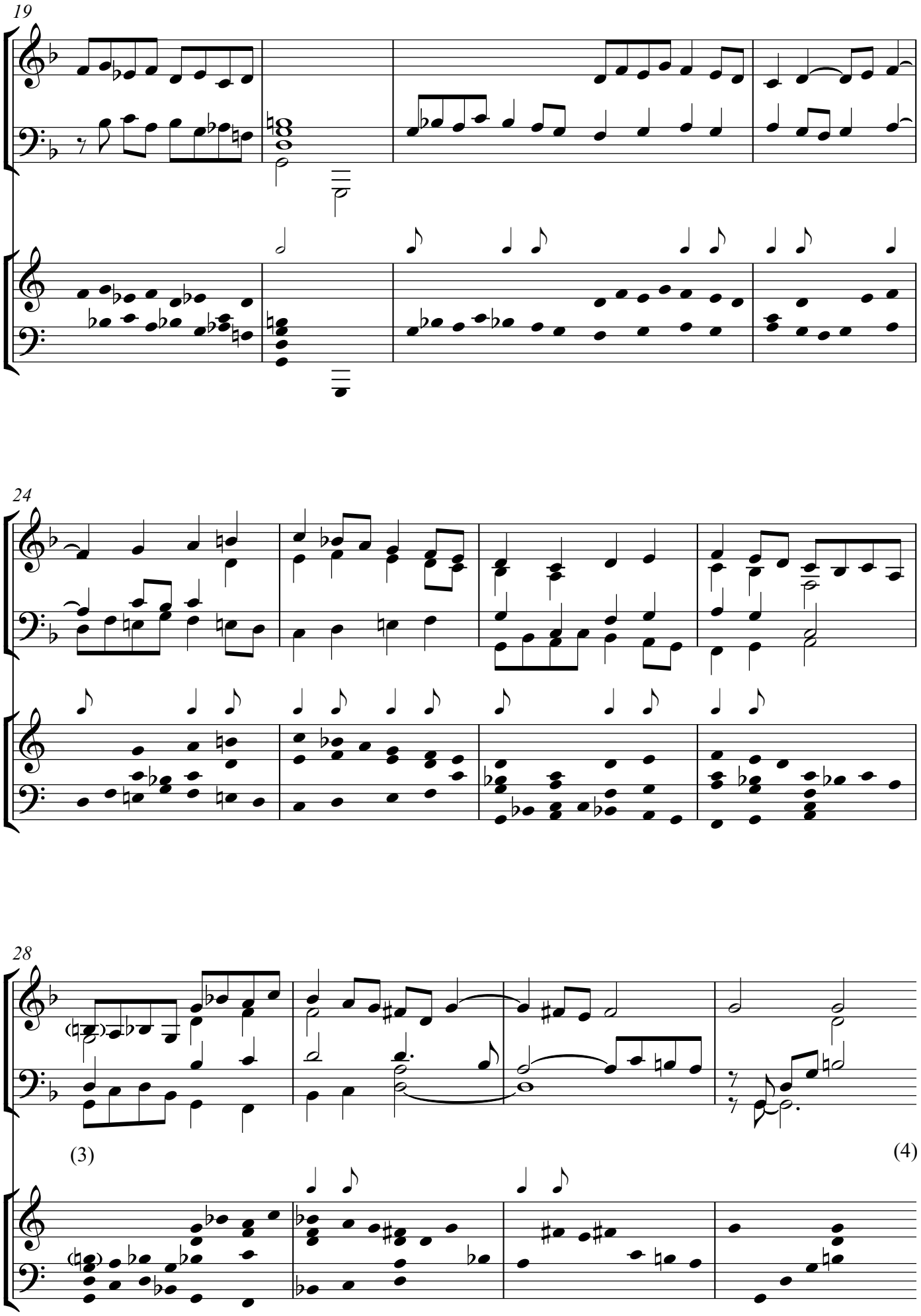

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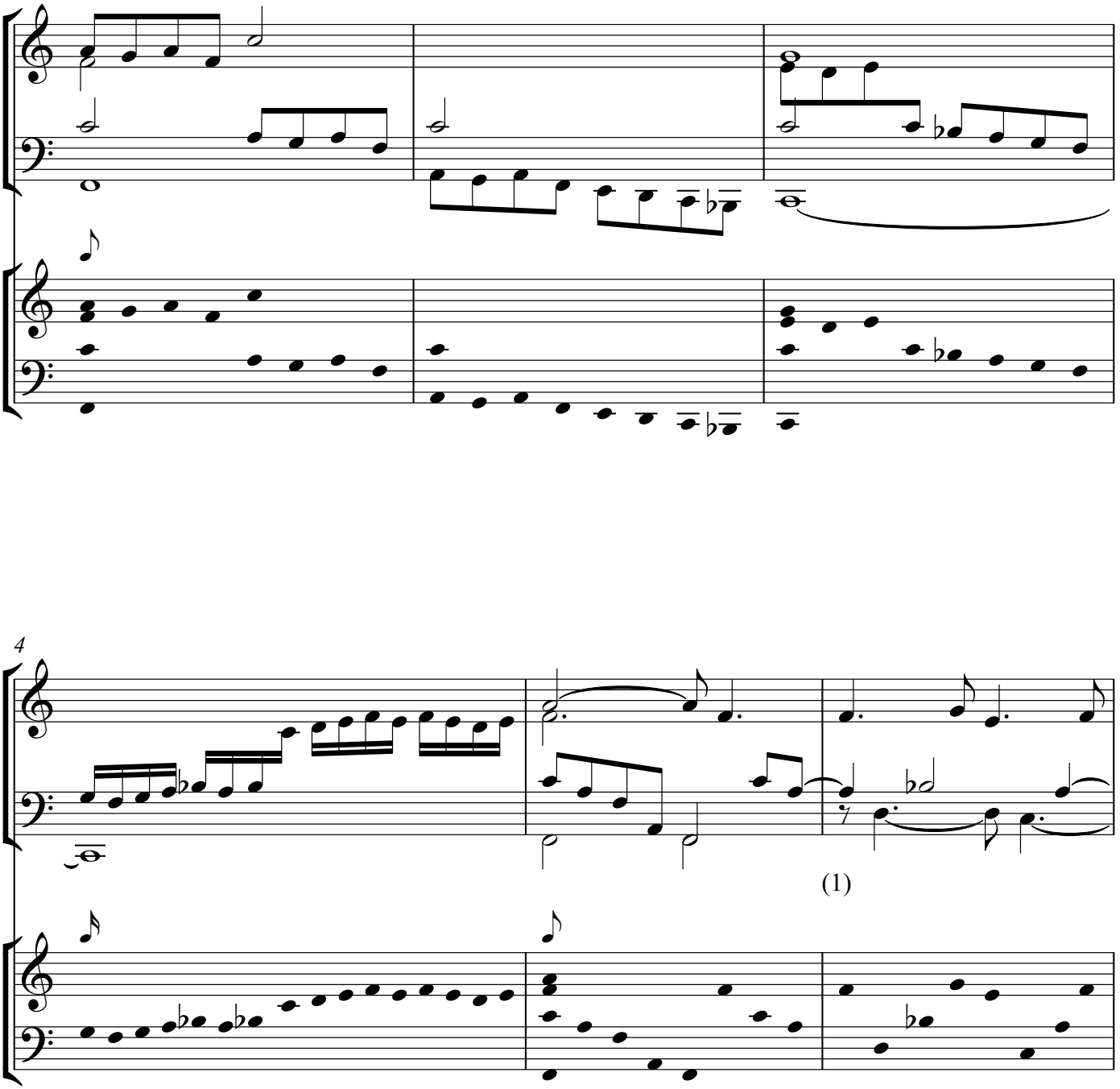
[Capriccio]

Perugia, pp. 70 - 72



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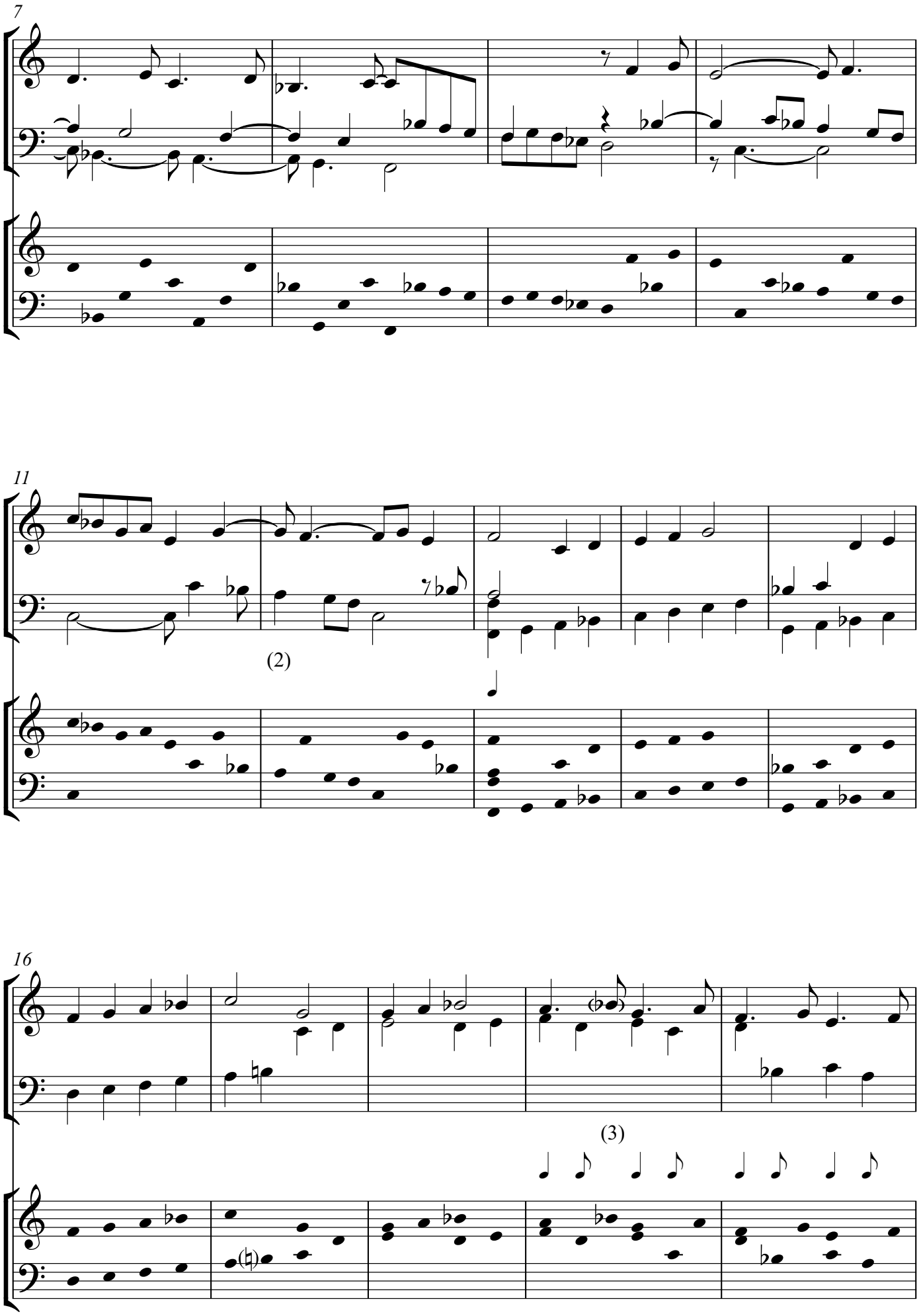

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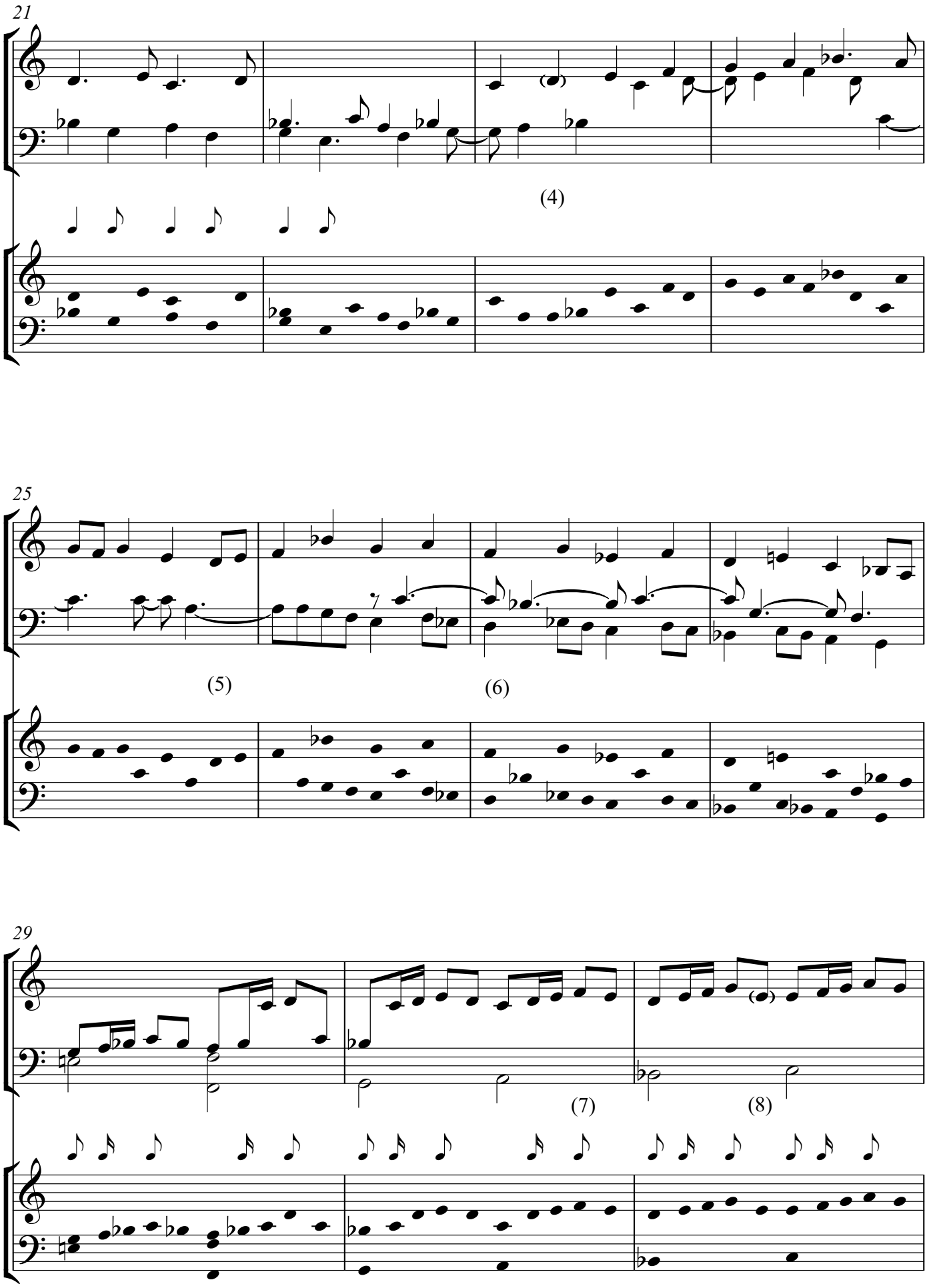

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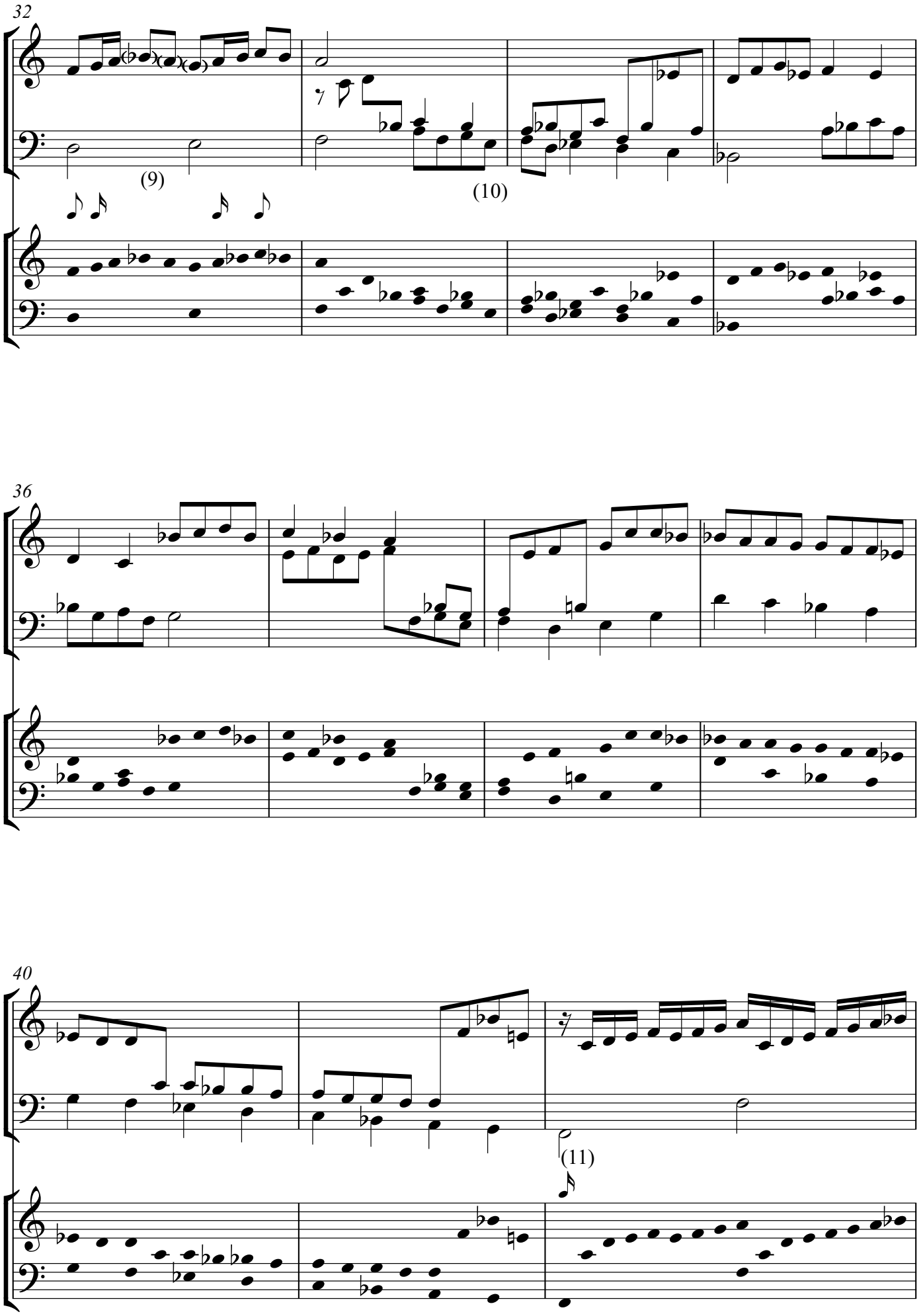

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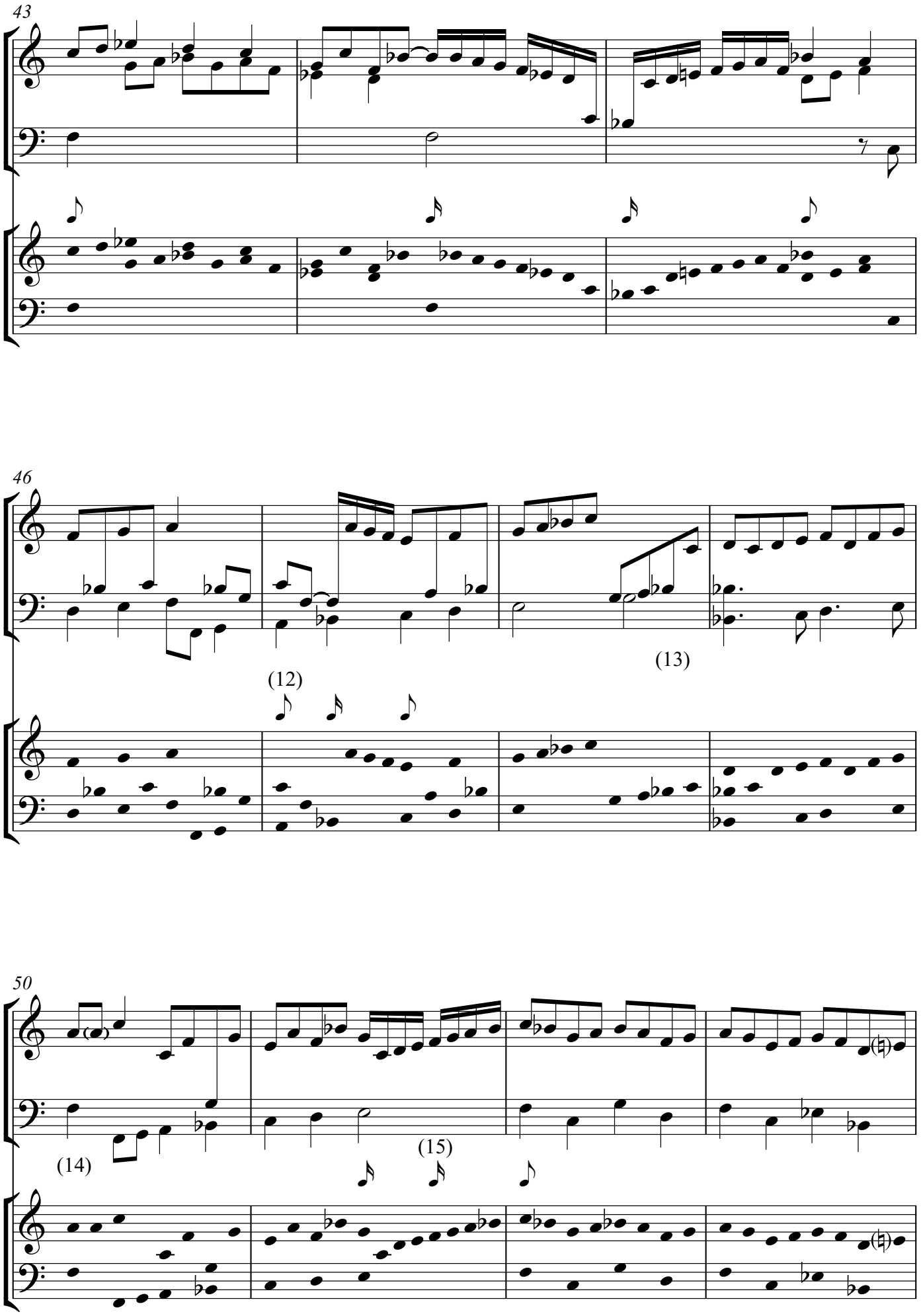

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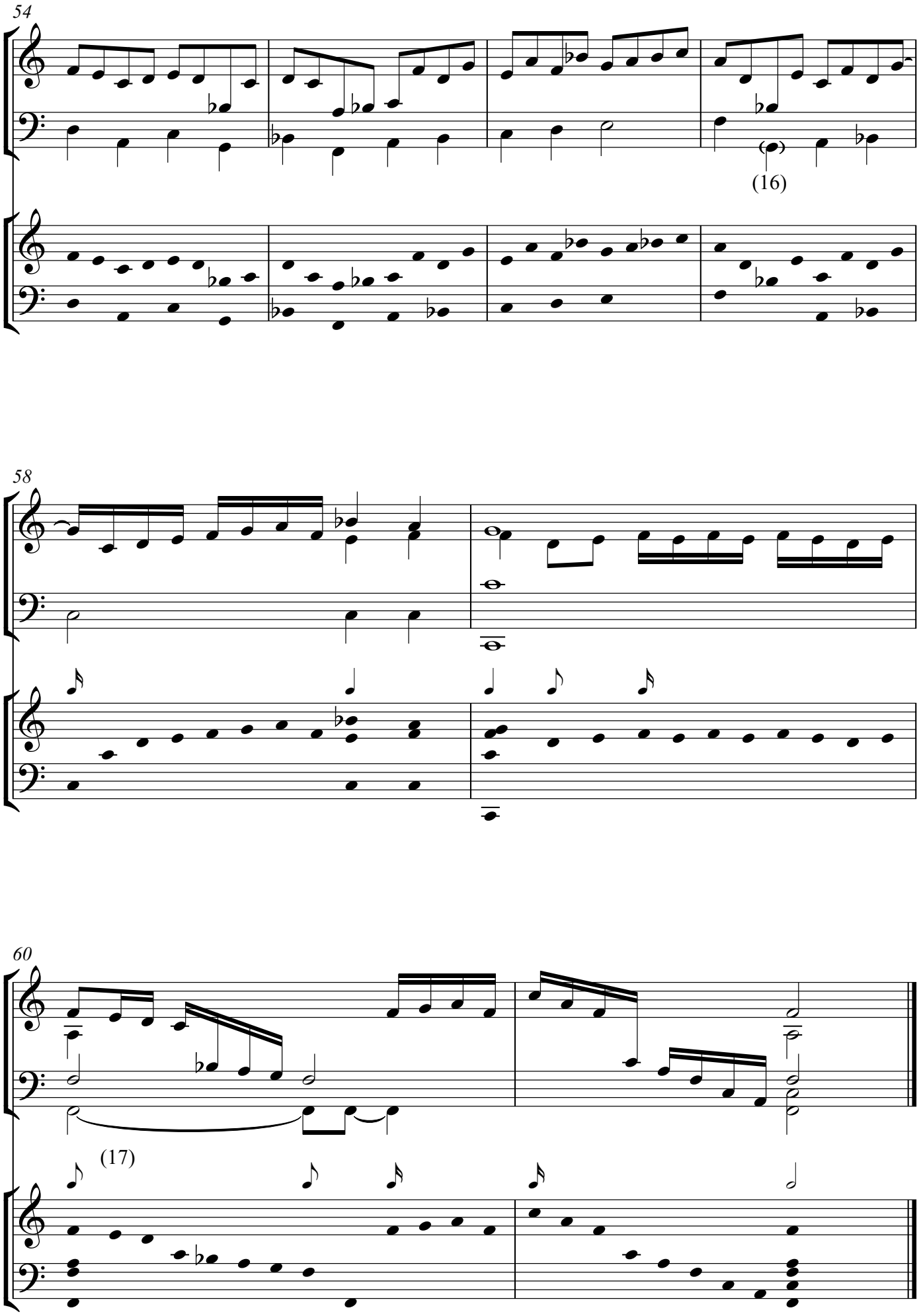

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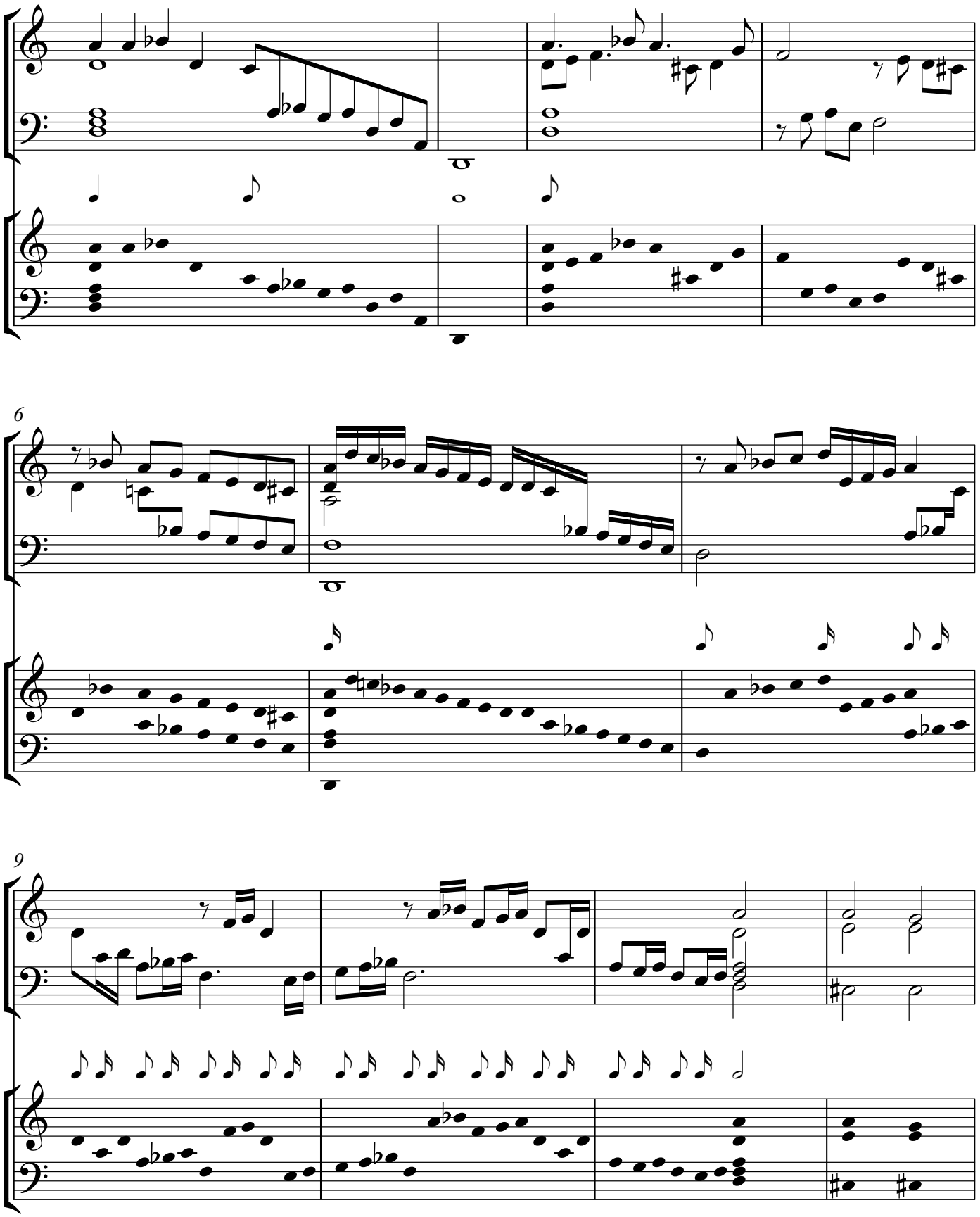
[Toccata]

Perugia, pp. 76 - 77



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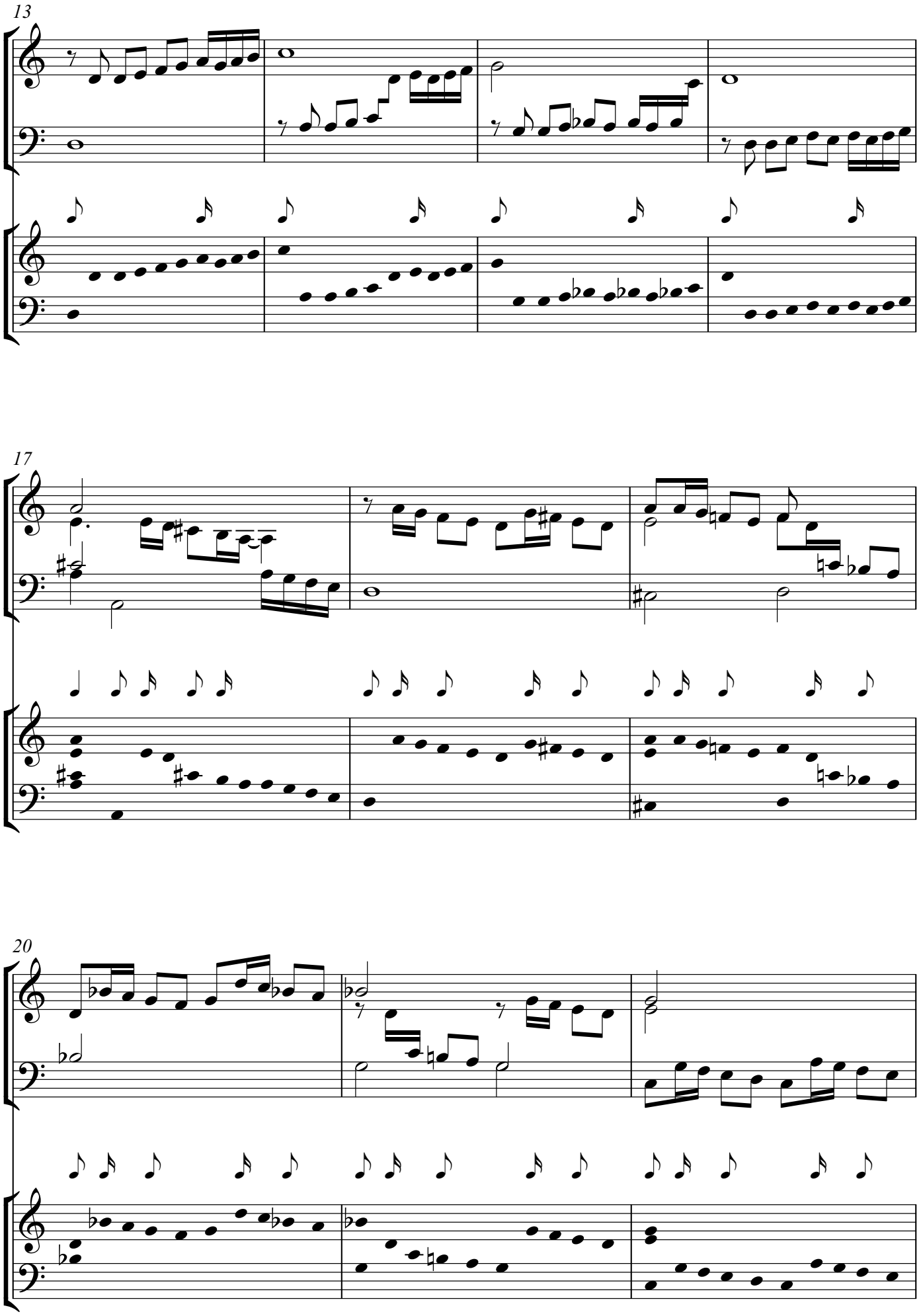

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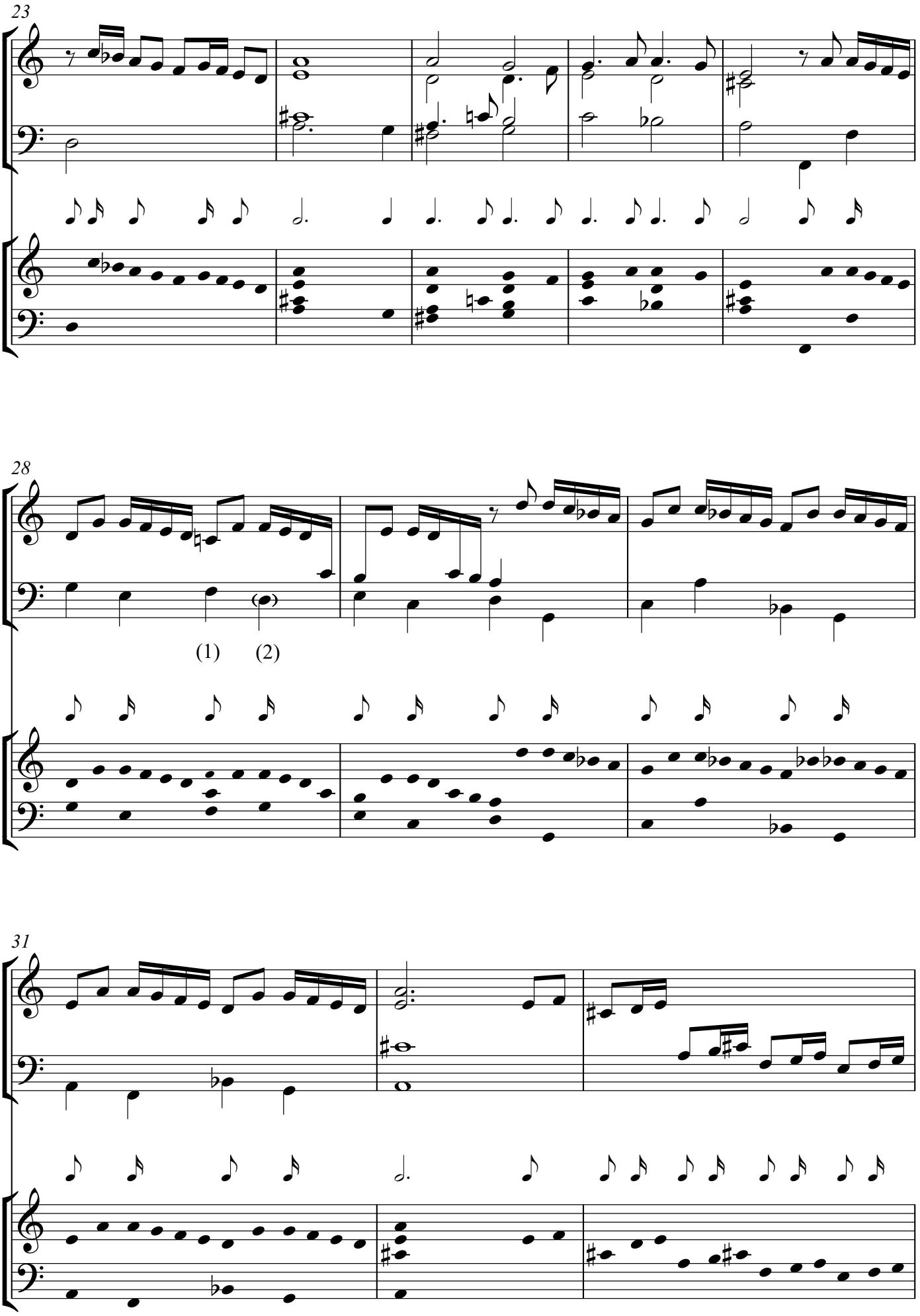

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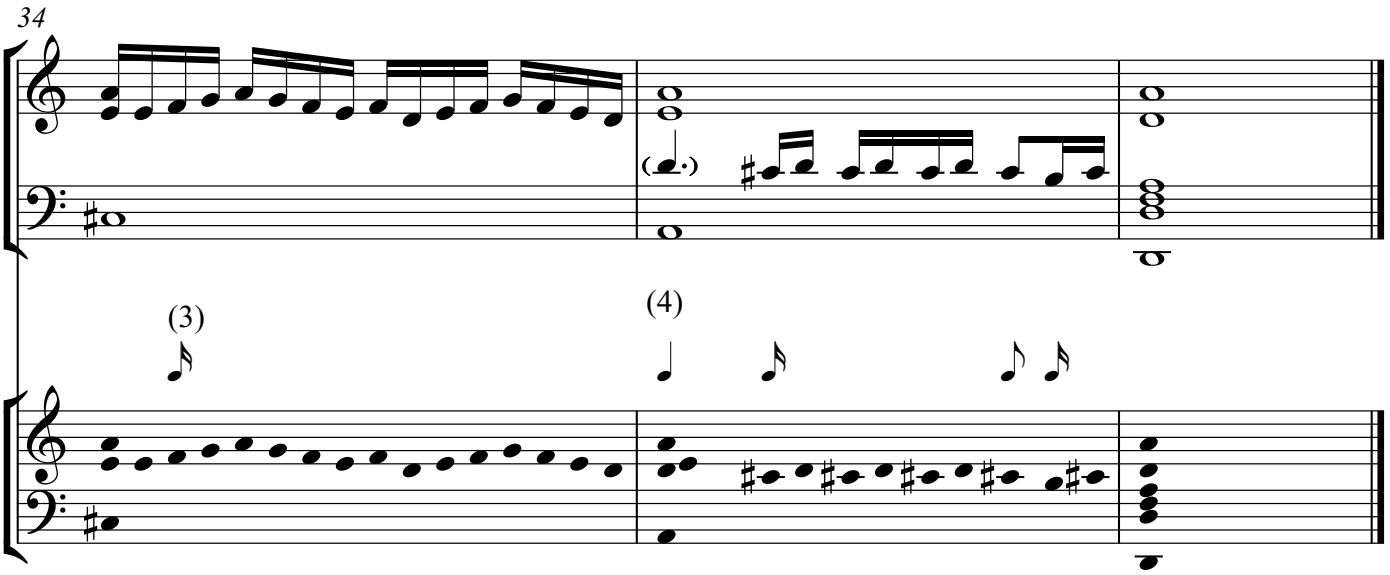

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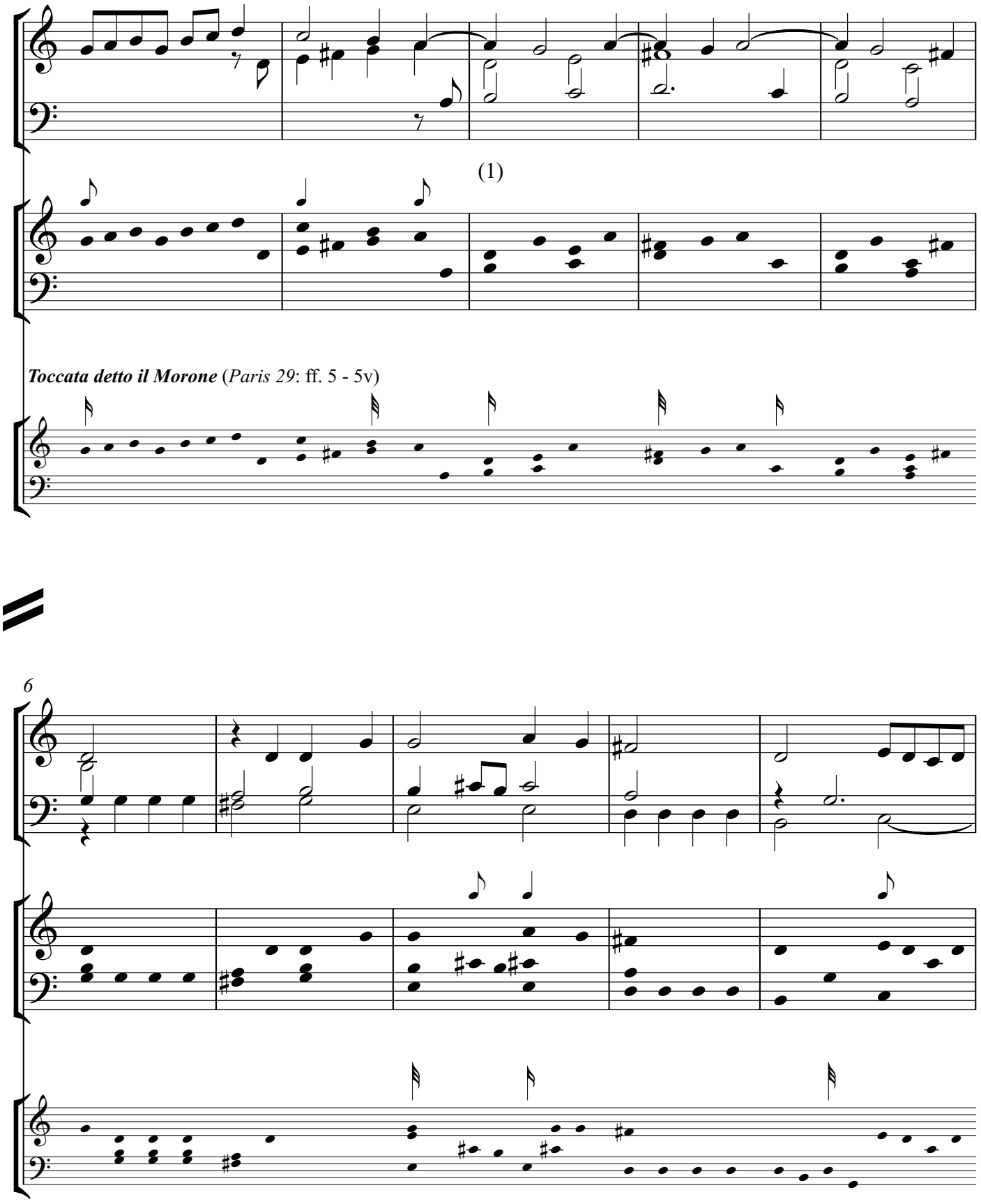
[Toccata]

(Concordant with *Toccata detto il Morone* in *Paris 29*, ff. 5 - 5v)

Perugia, pp. 78 - 78 - 79



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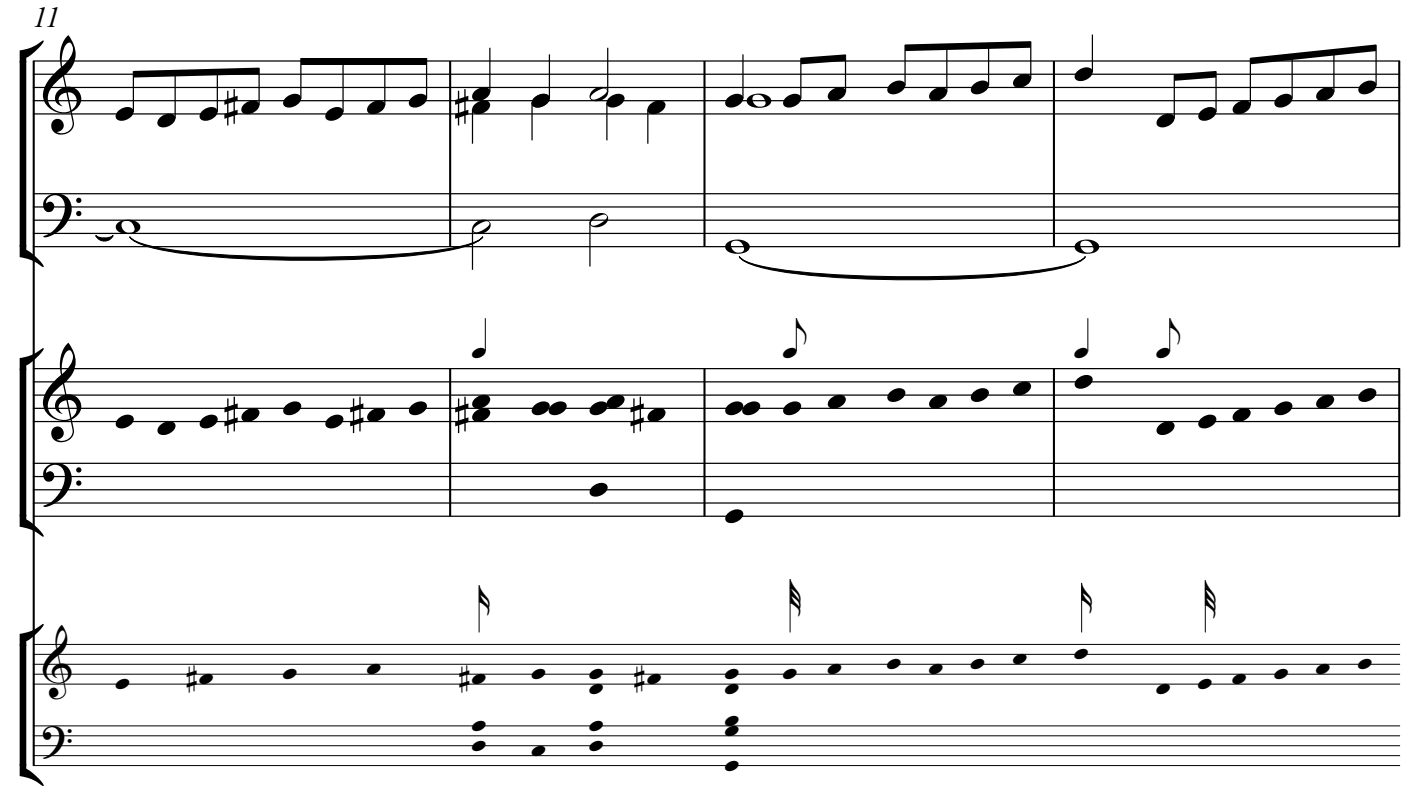

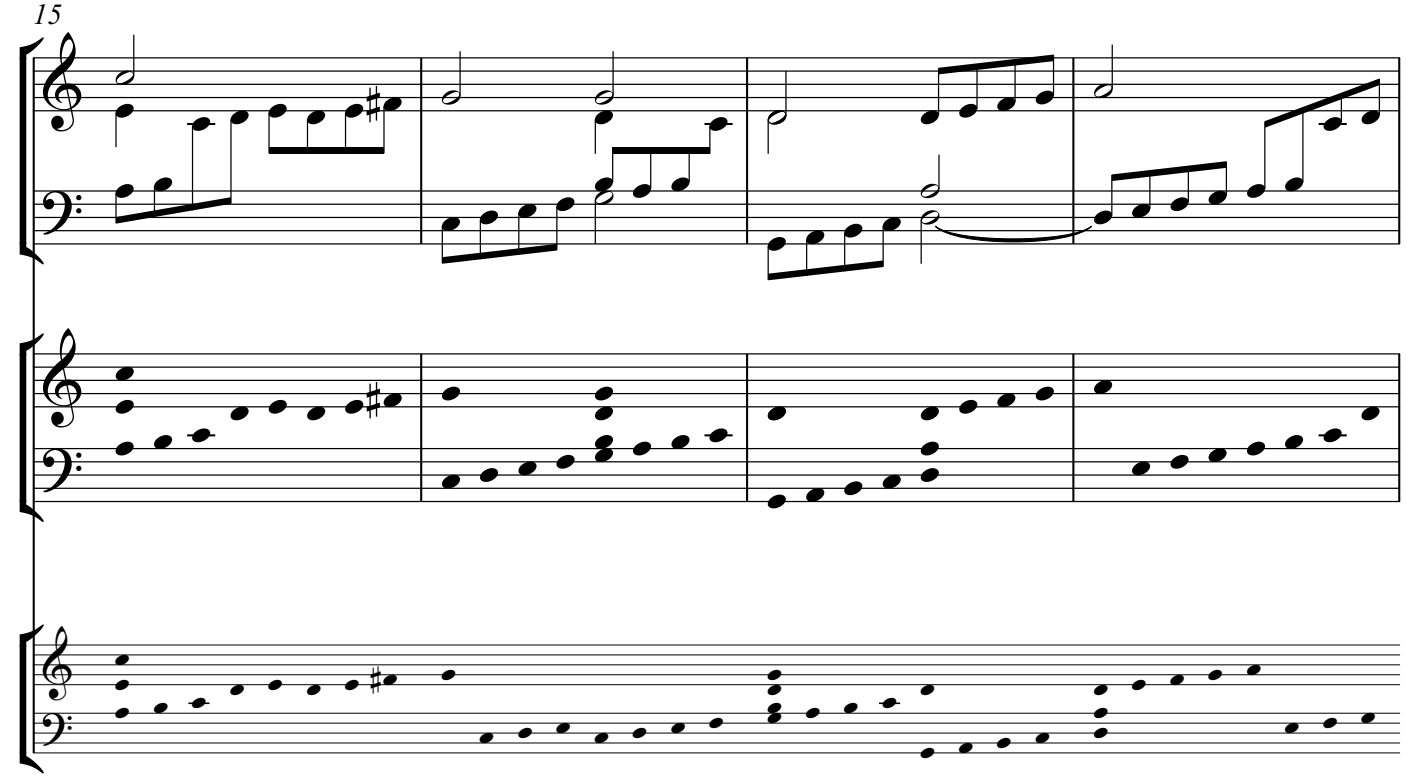

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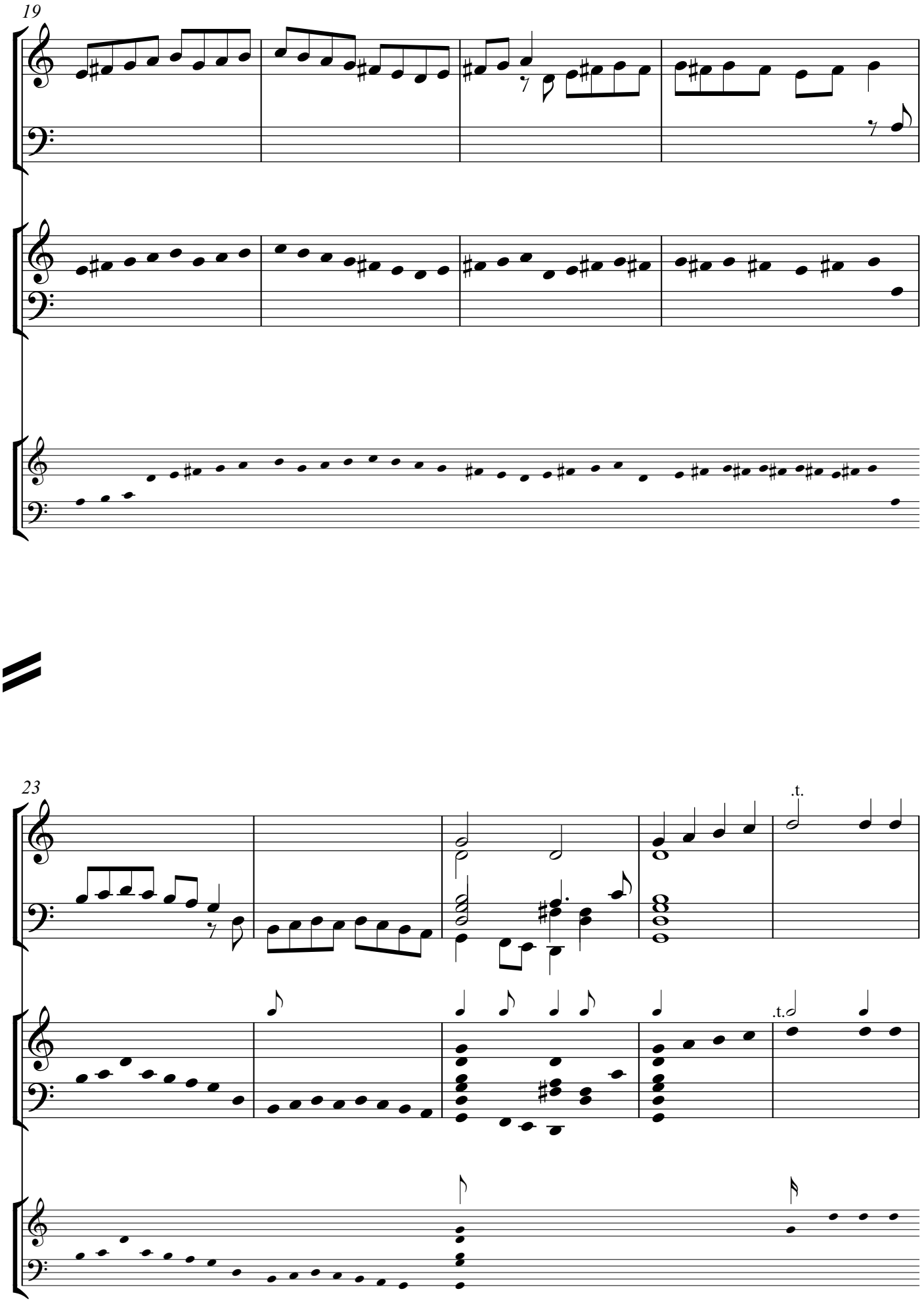

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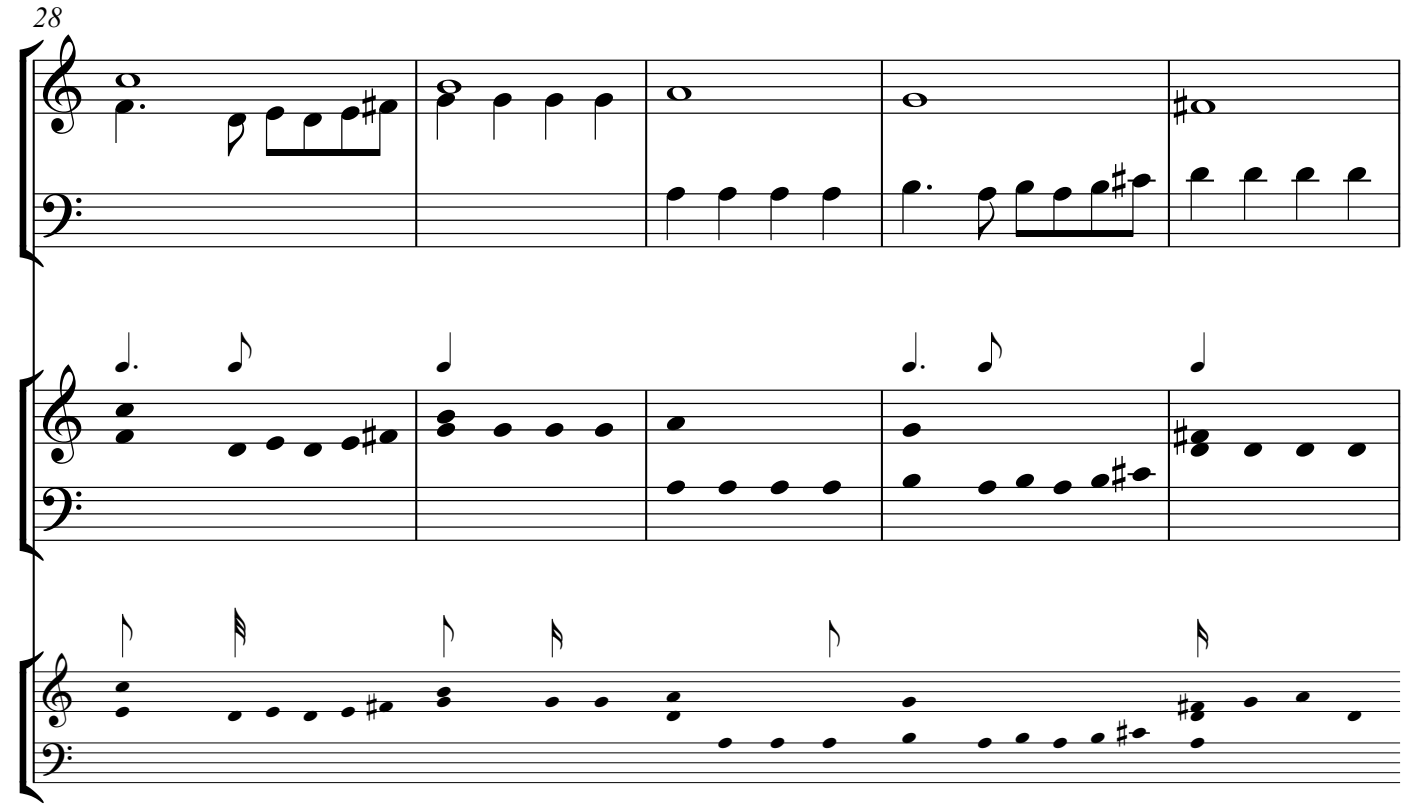

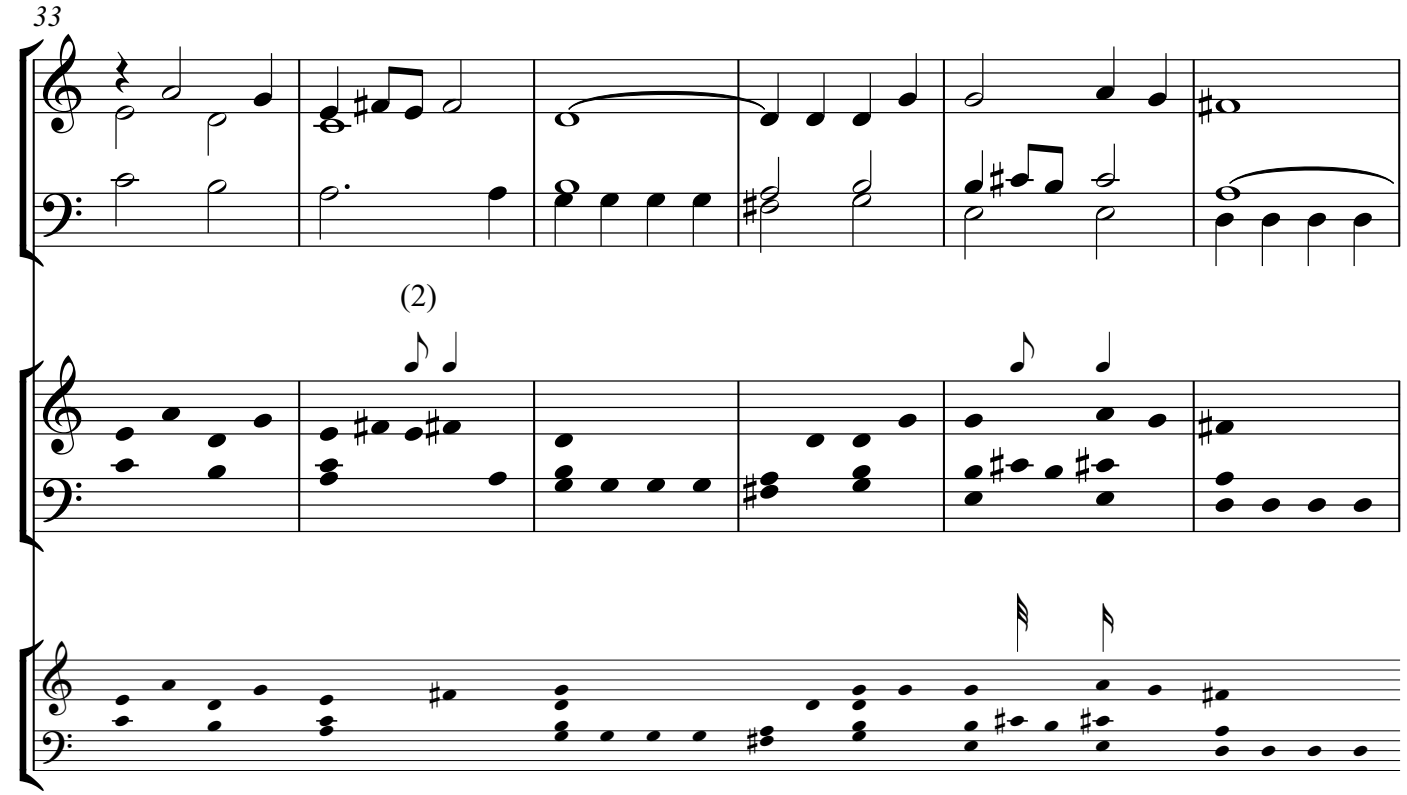

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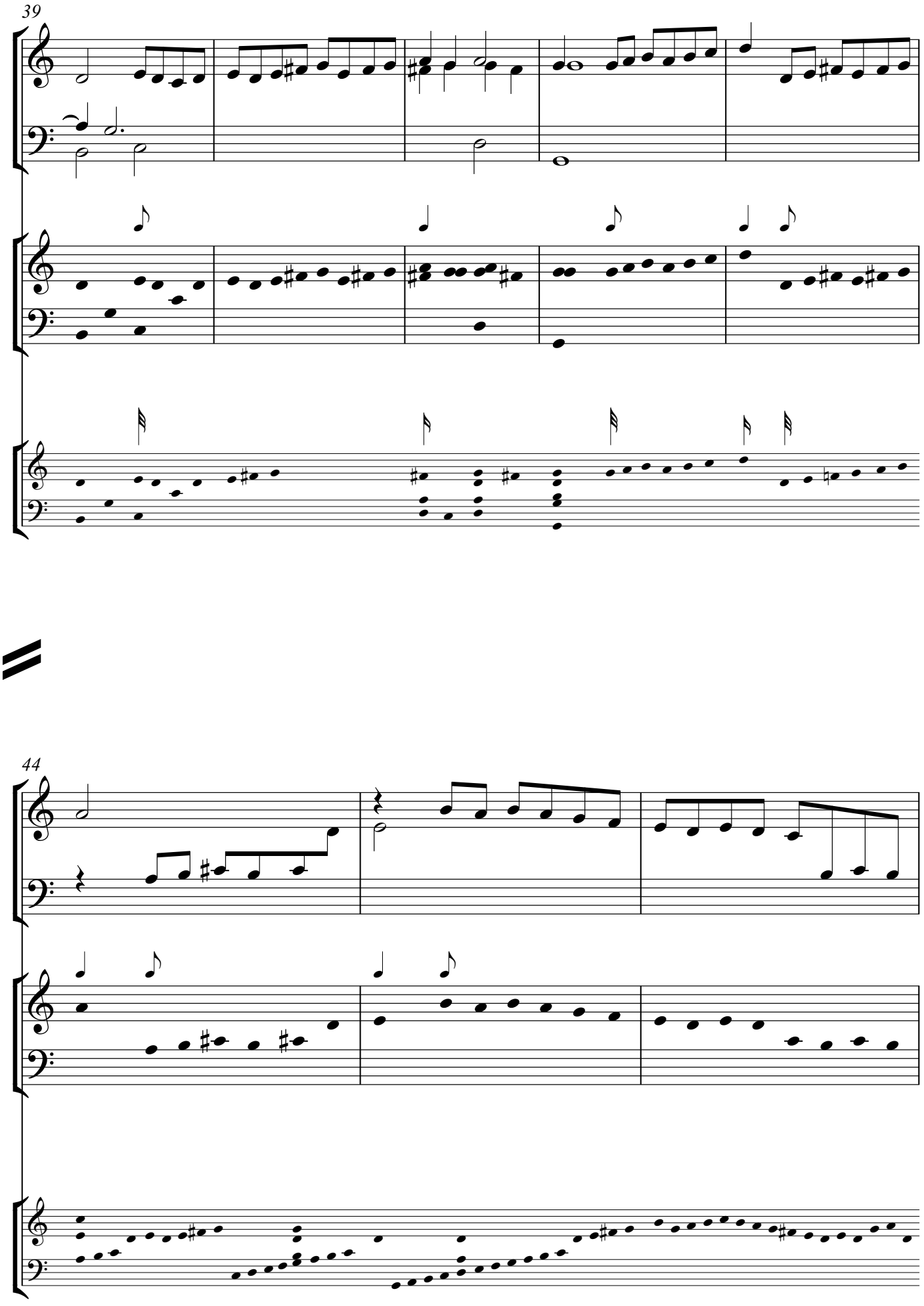

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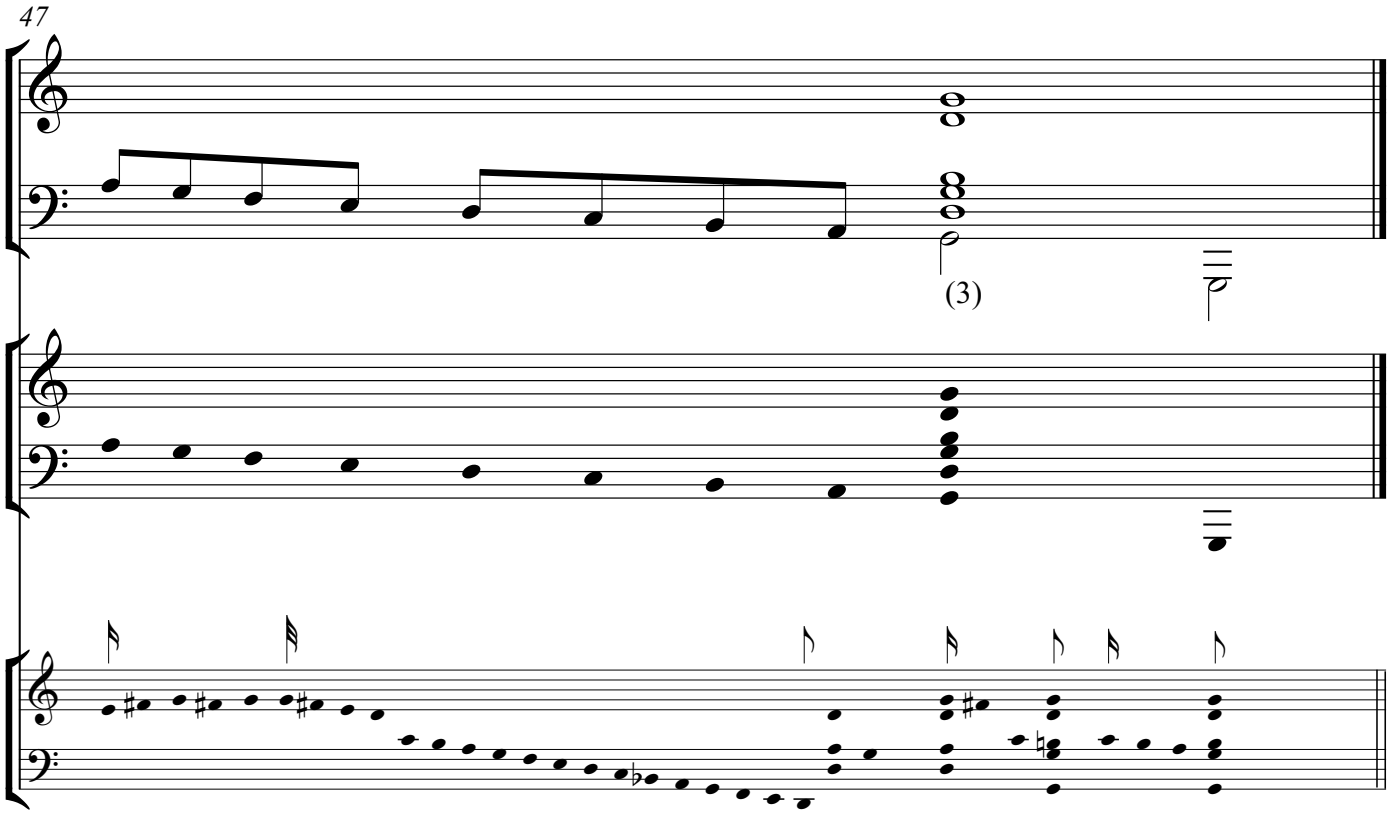
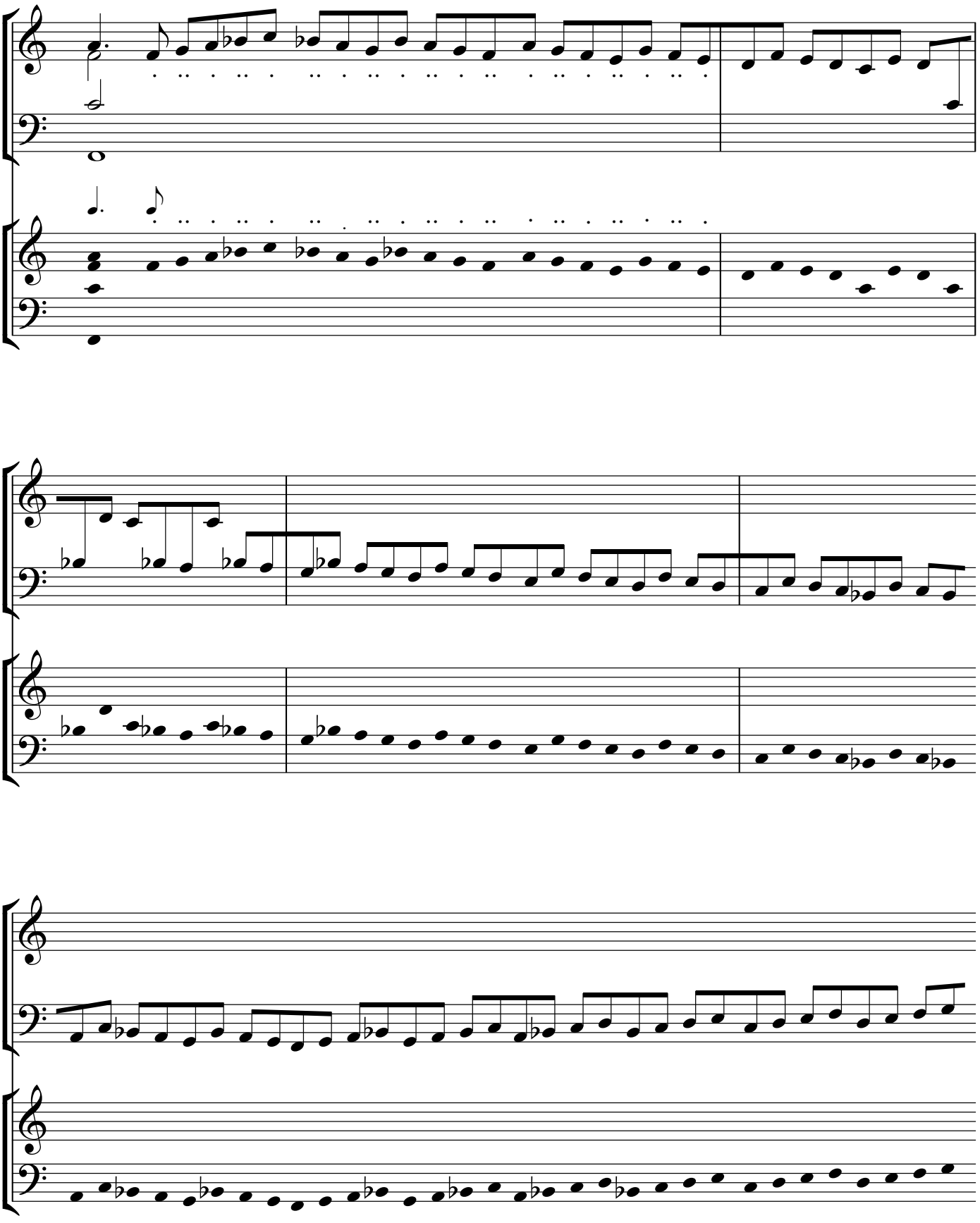


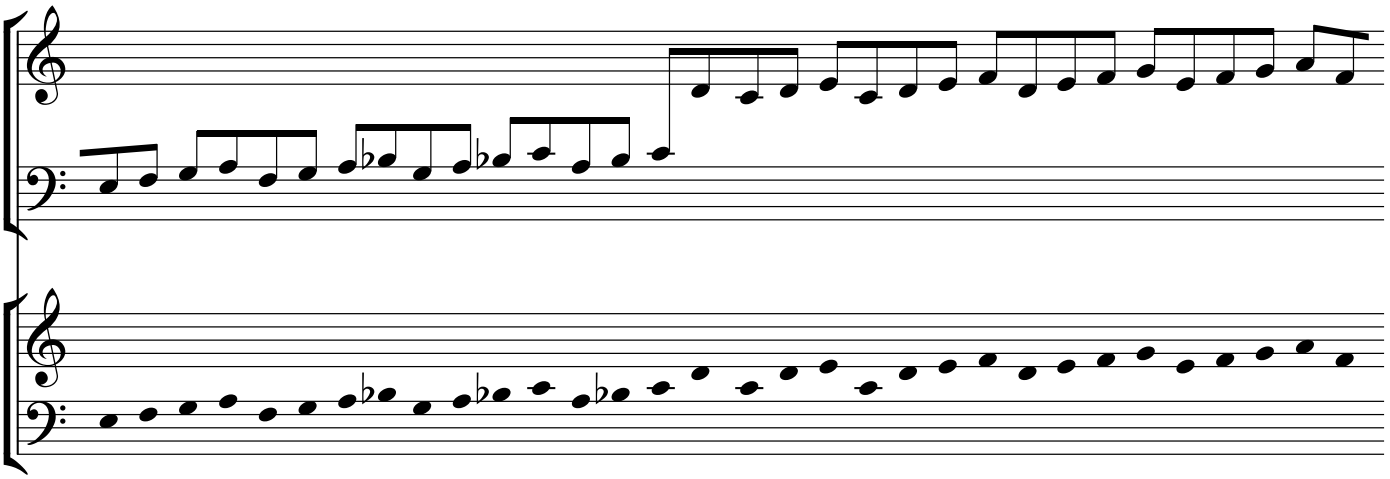
Stellenbosch University https://scholar.sun.ac.za

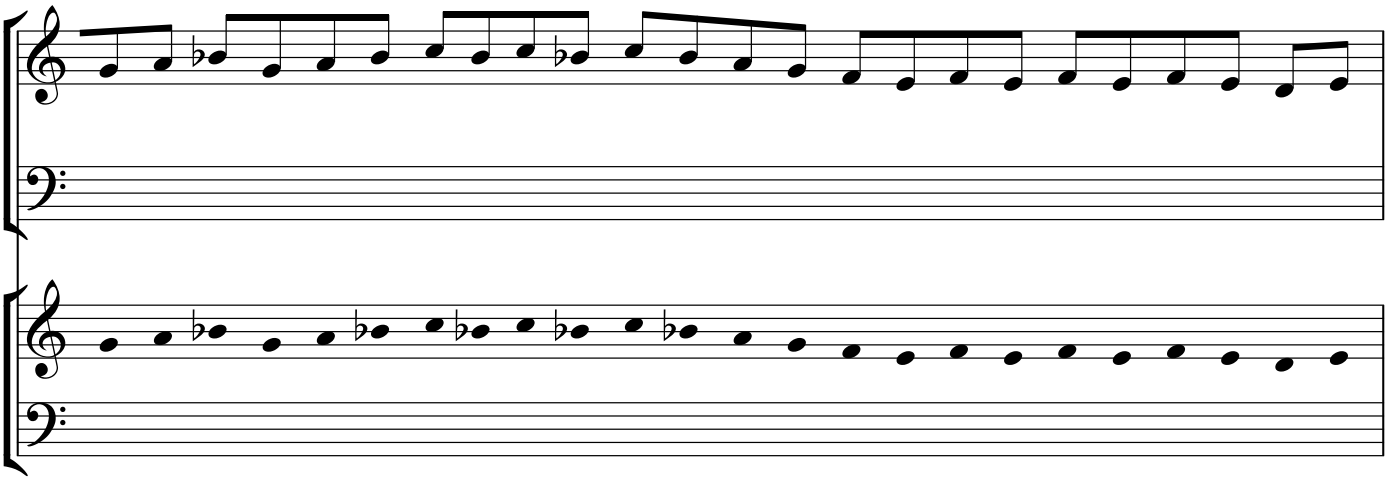
[Toccata]

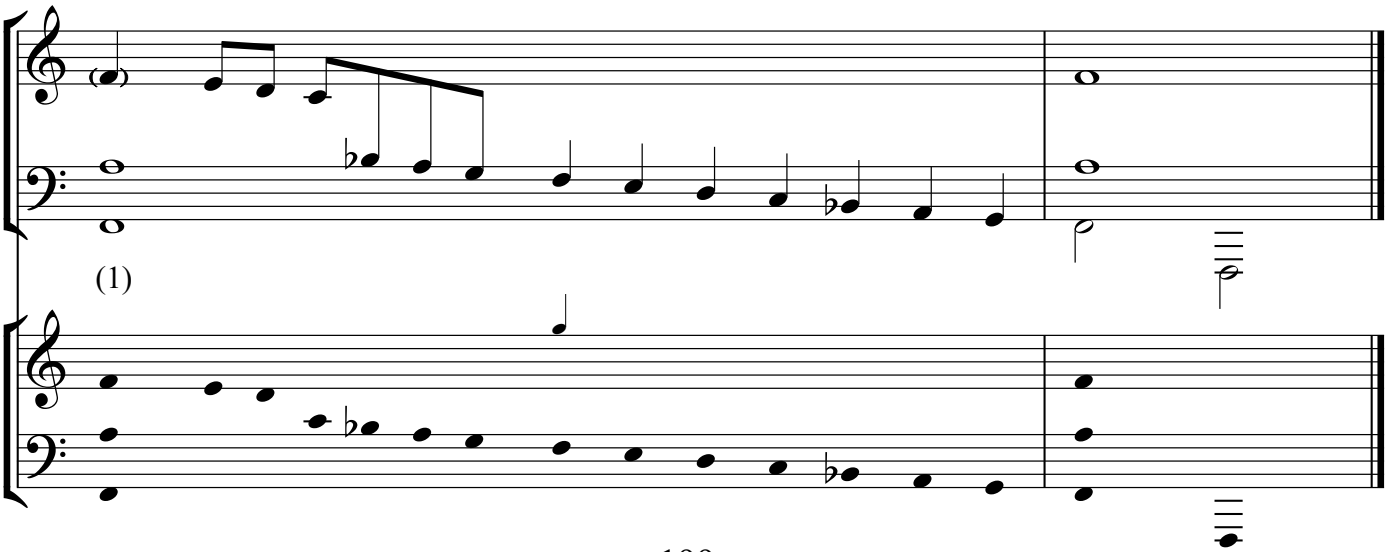
Perugia, p. 80



Stellenbosch University https://scholar.sun.ac.za



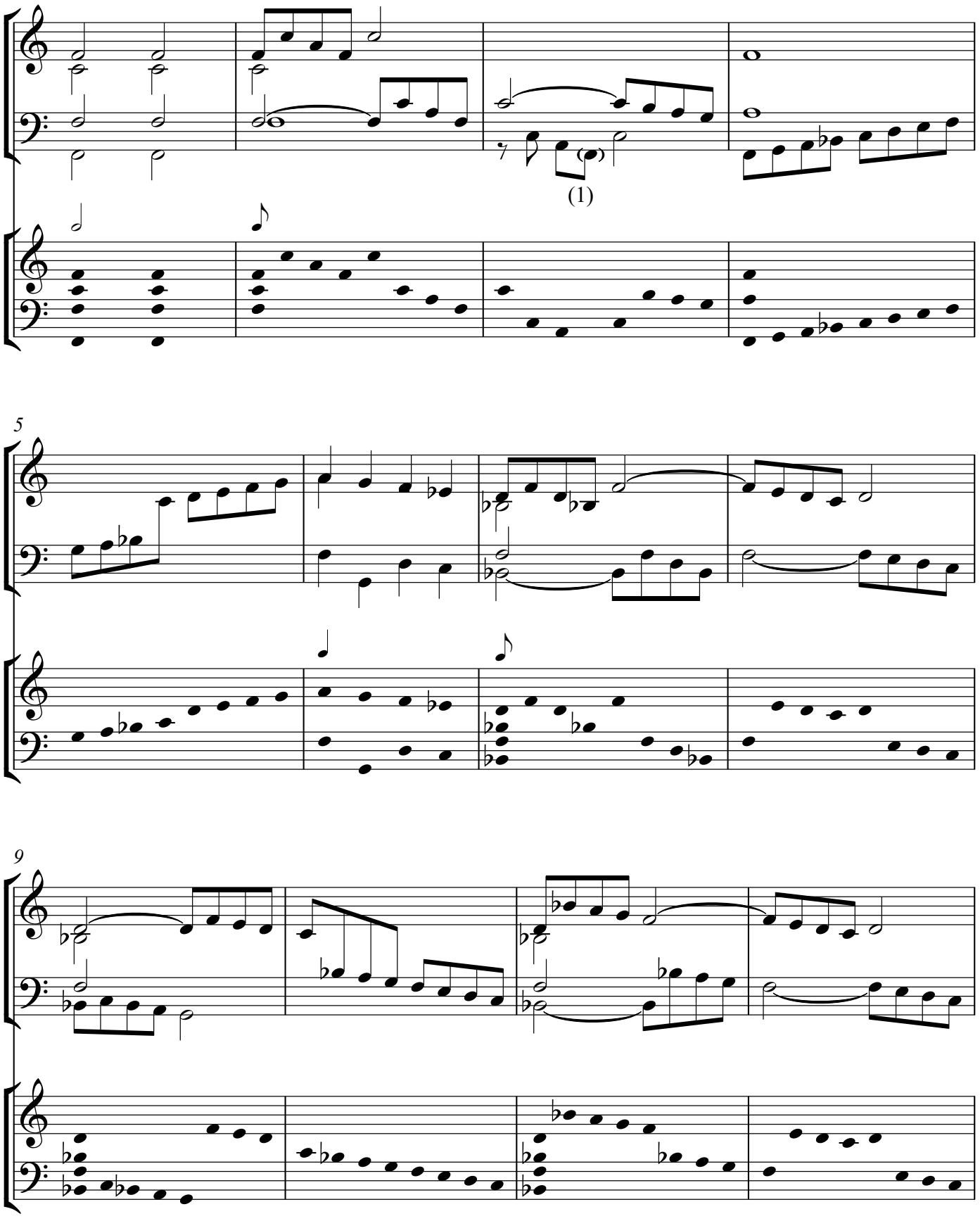




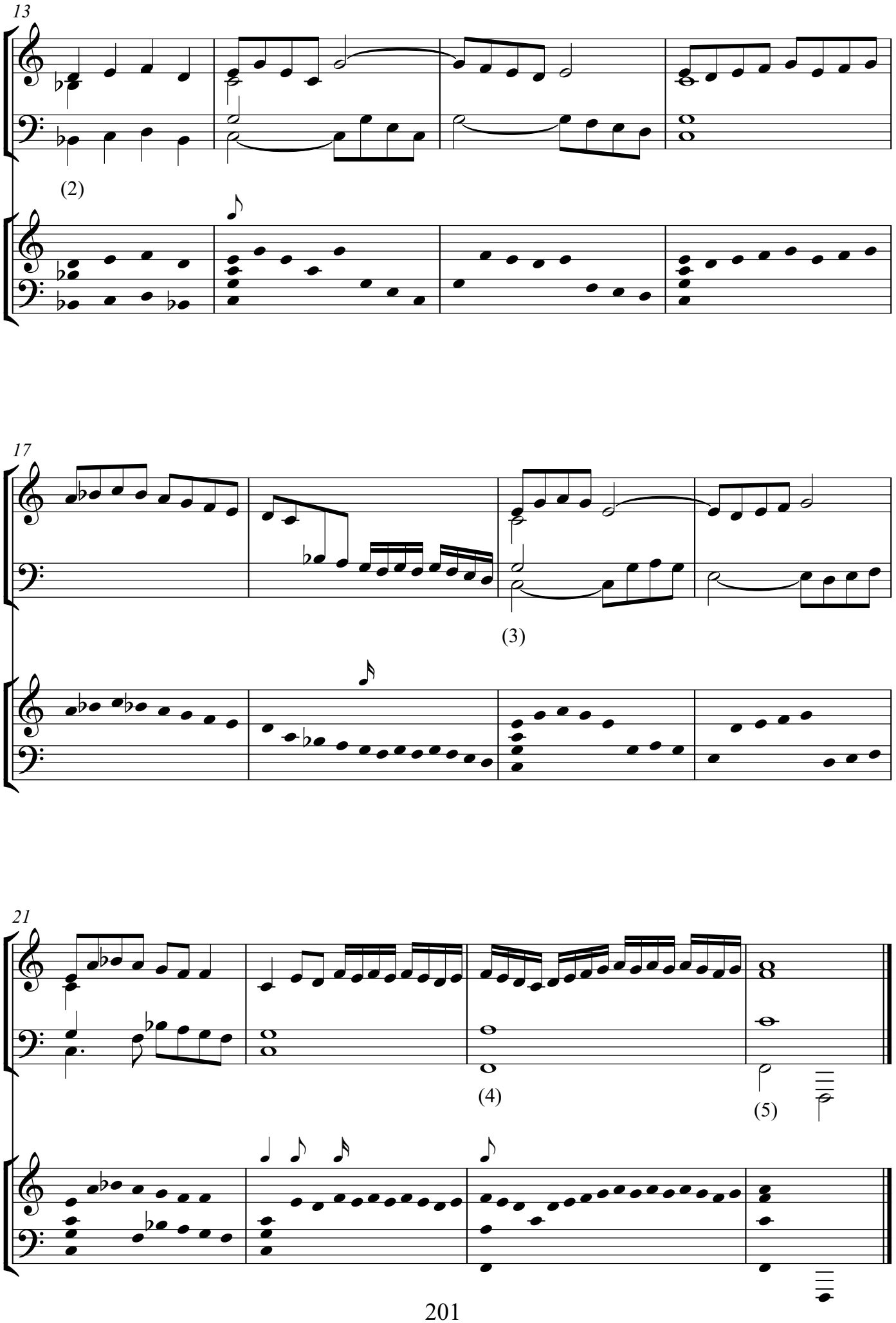
Stellenbosch University https://scholar.sun.ac.za

[Toccata]

Perugia, p. 81



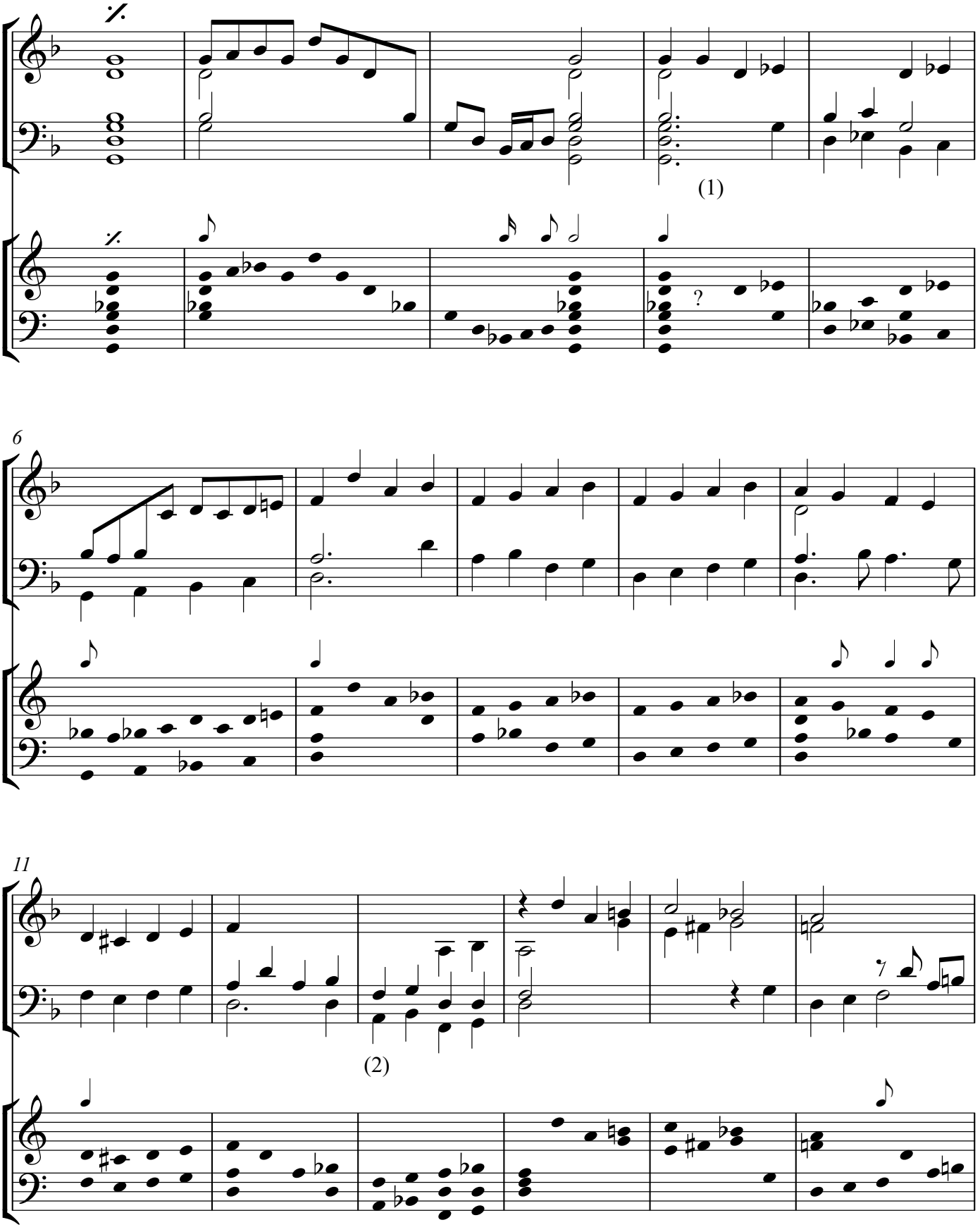
Stellenbosch University https://scholar.sun.ac.za



Stellenbosch University https://scholar.sun.ac.za

Toccata

Perugia, pp. 104 - 105



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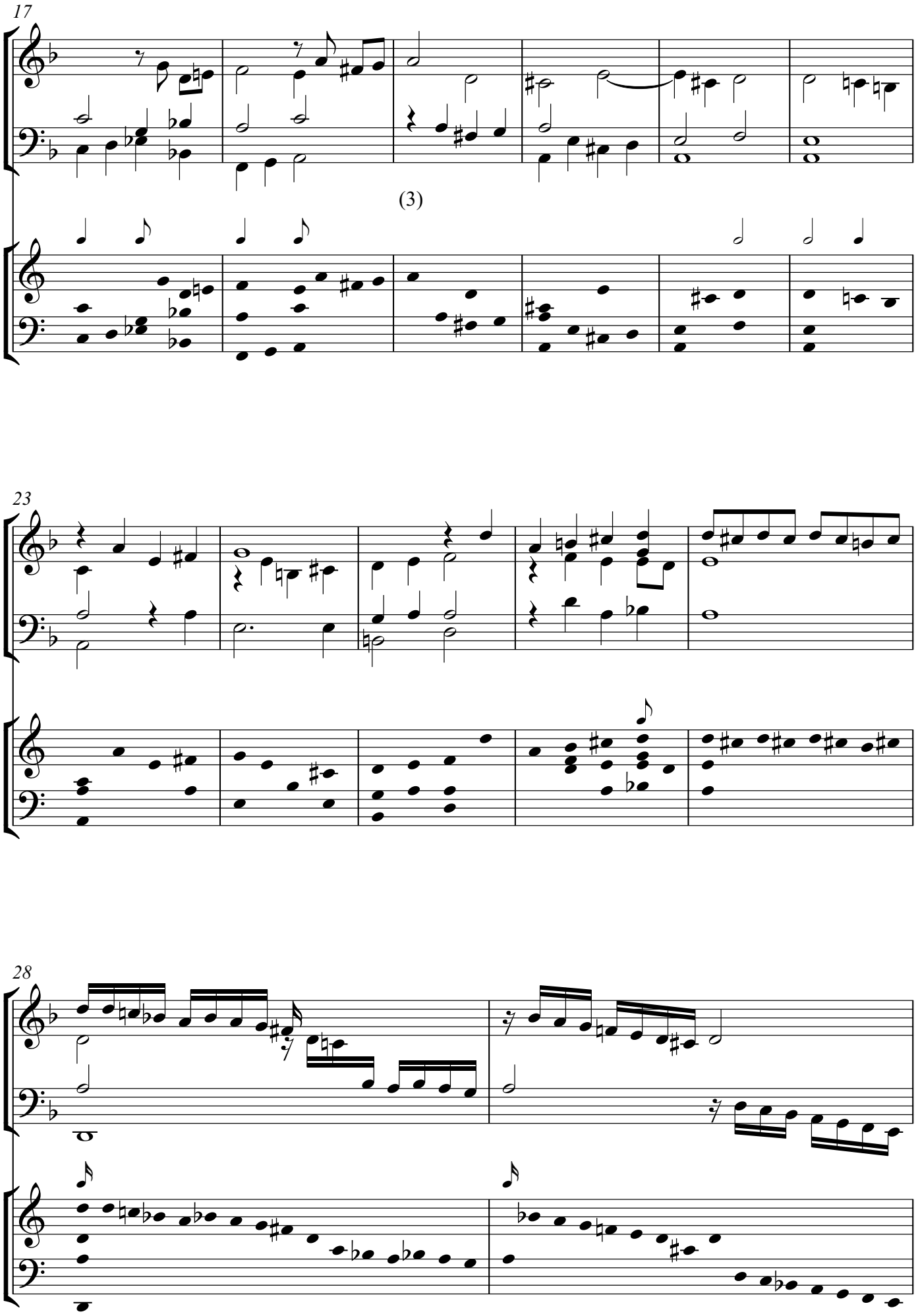

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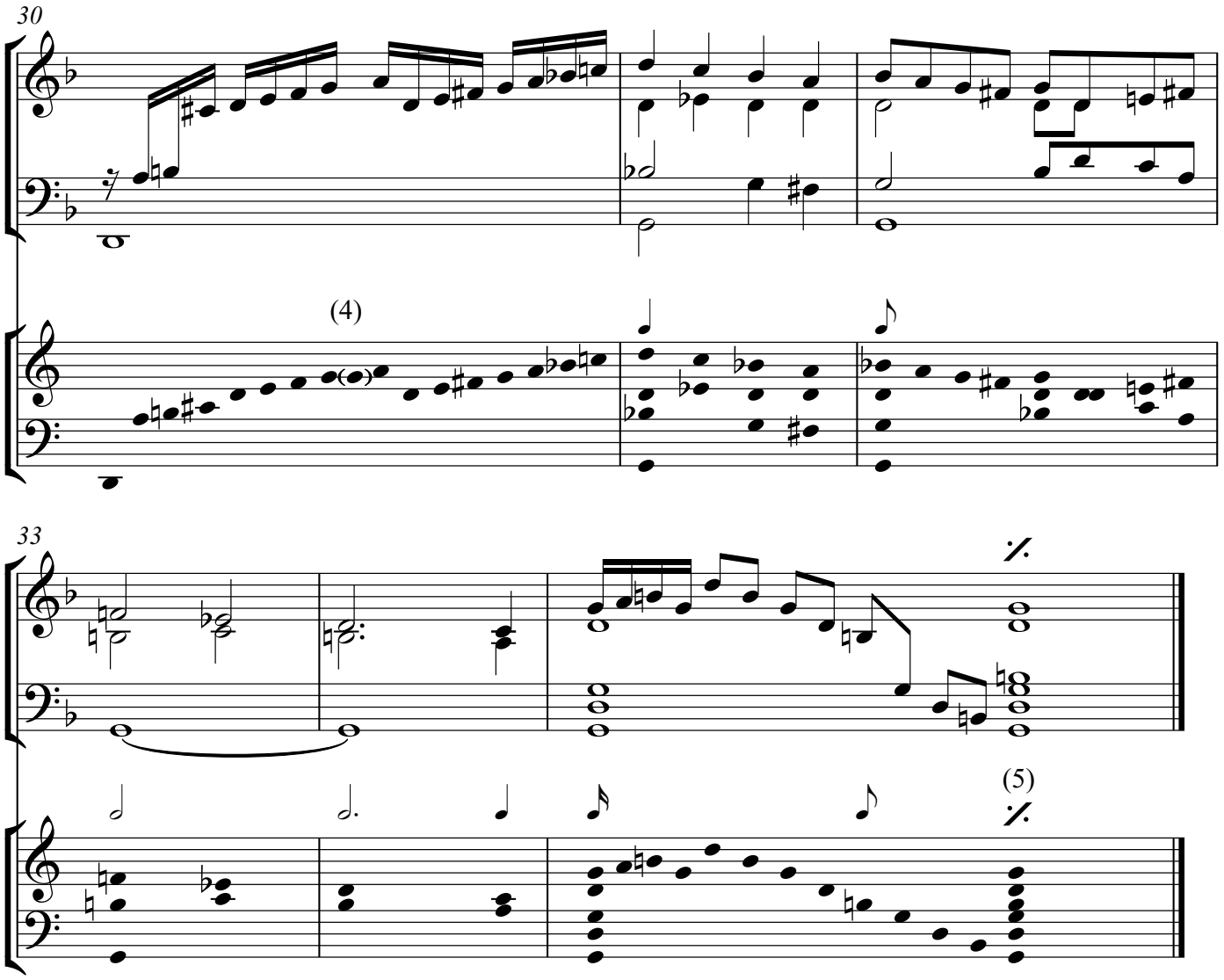

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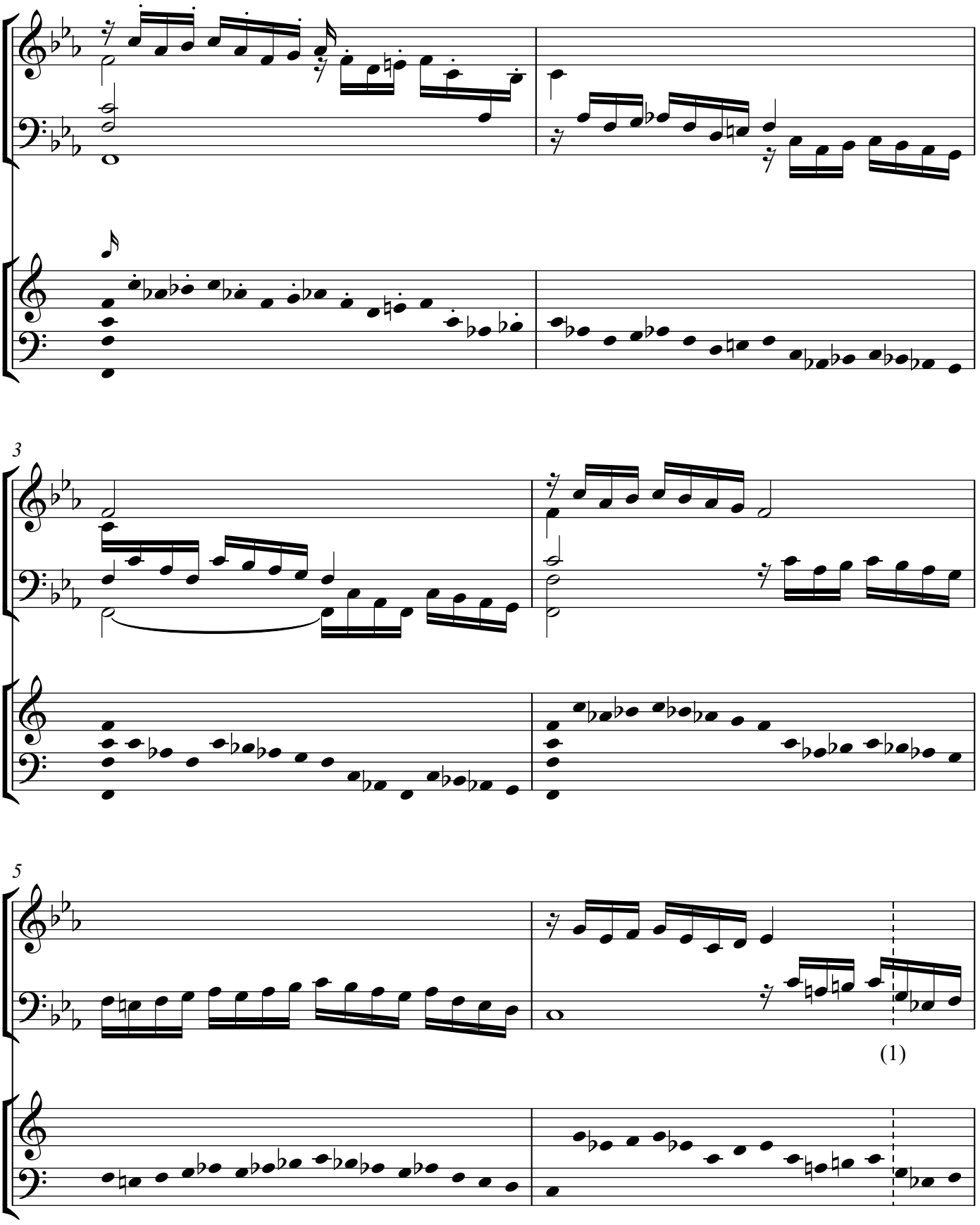
Toccata

Perugia, pp. 106 - 107



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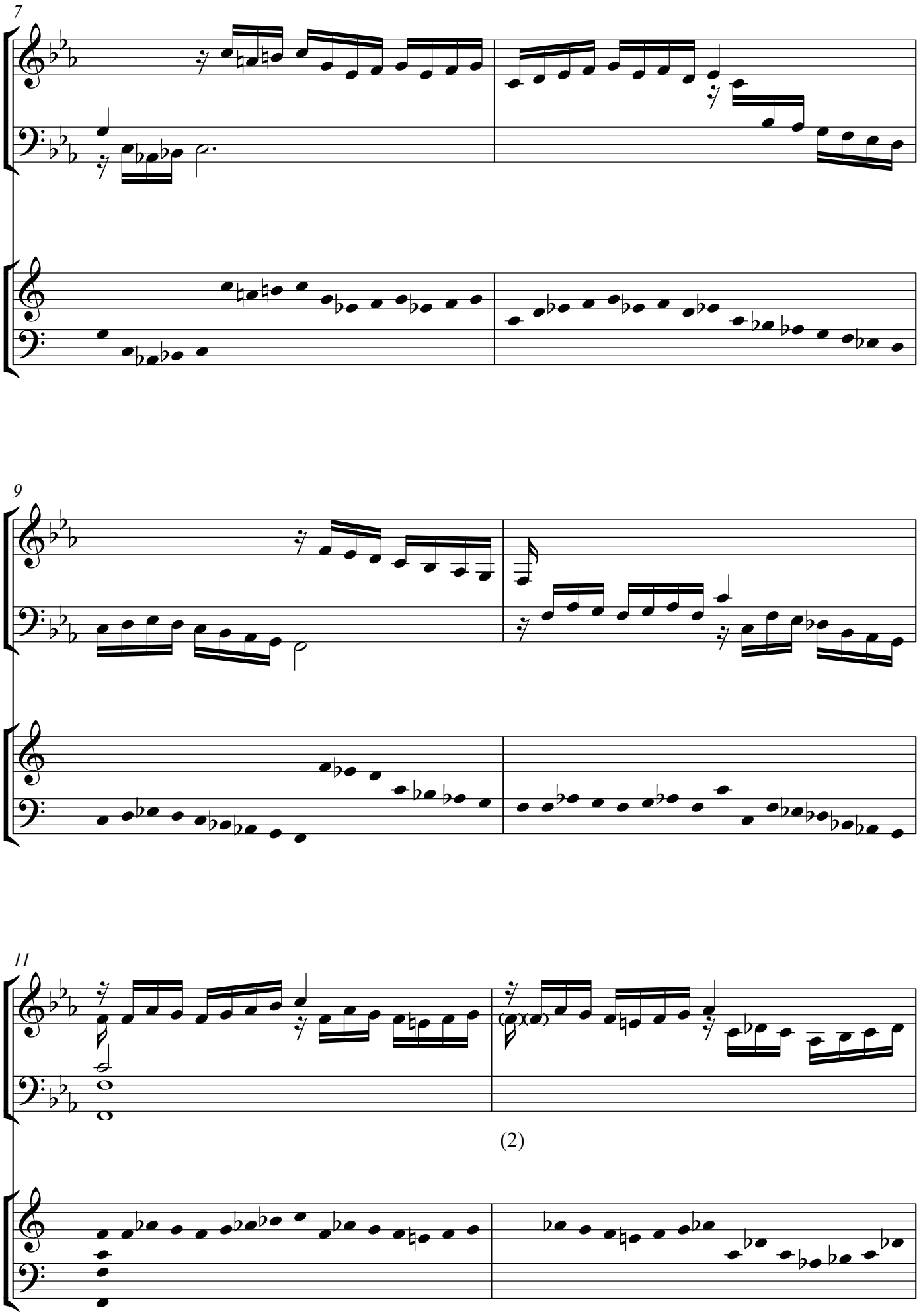

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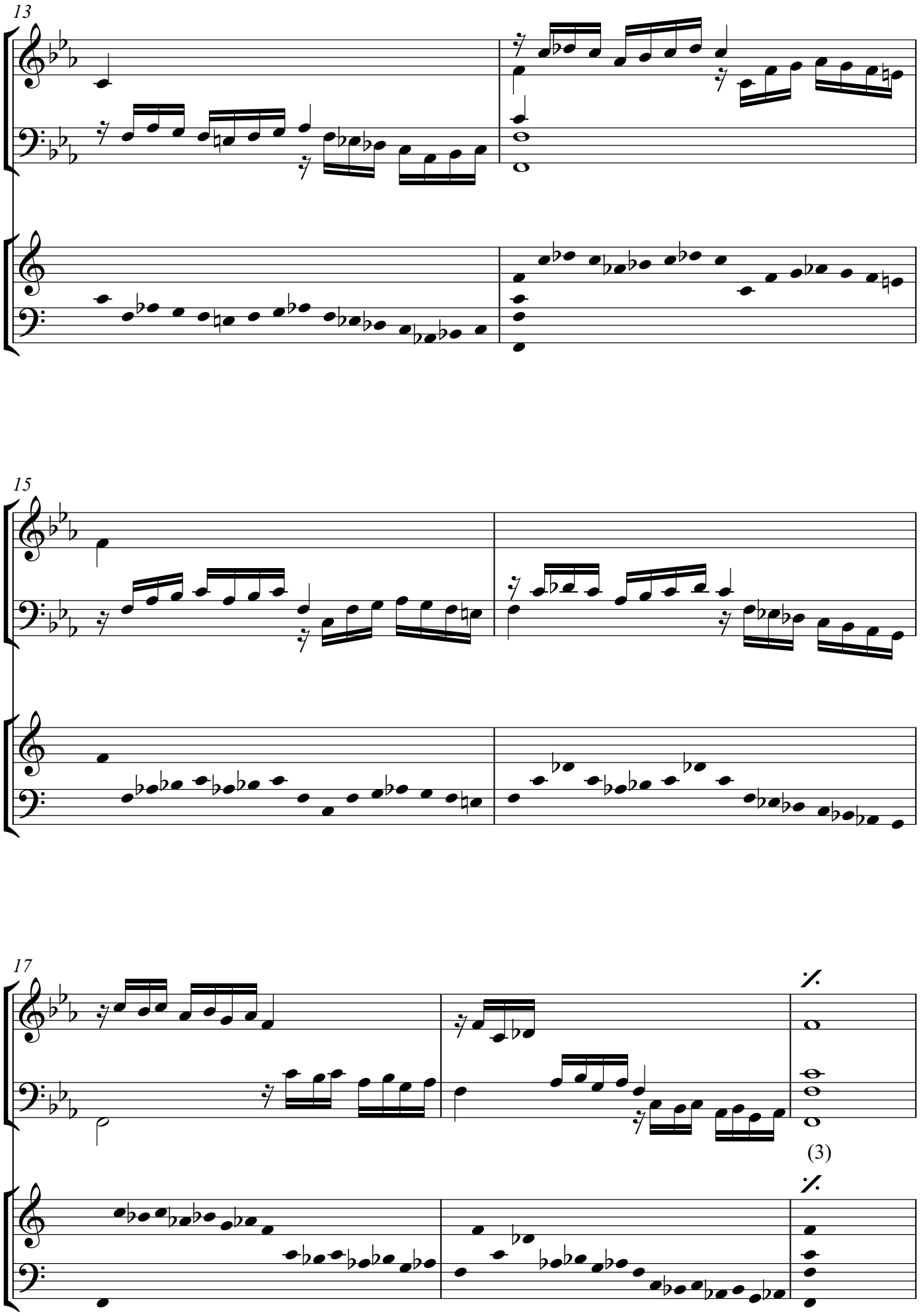

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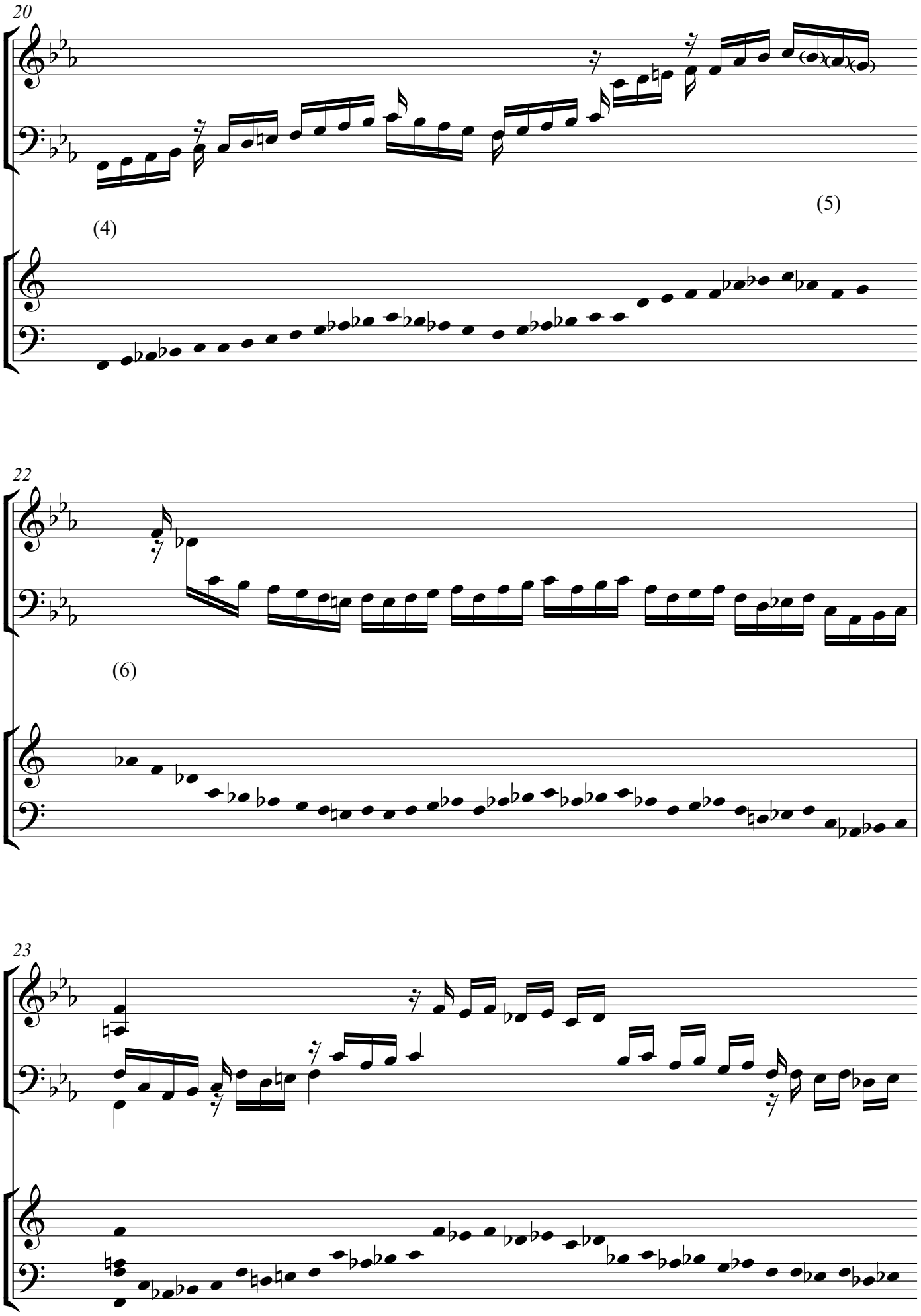

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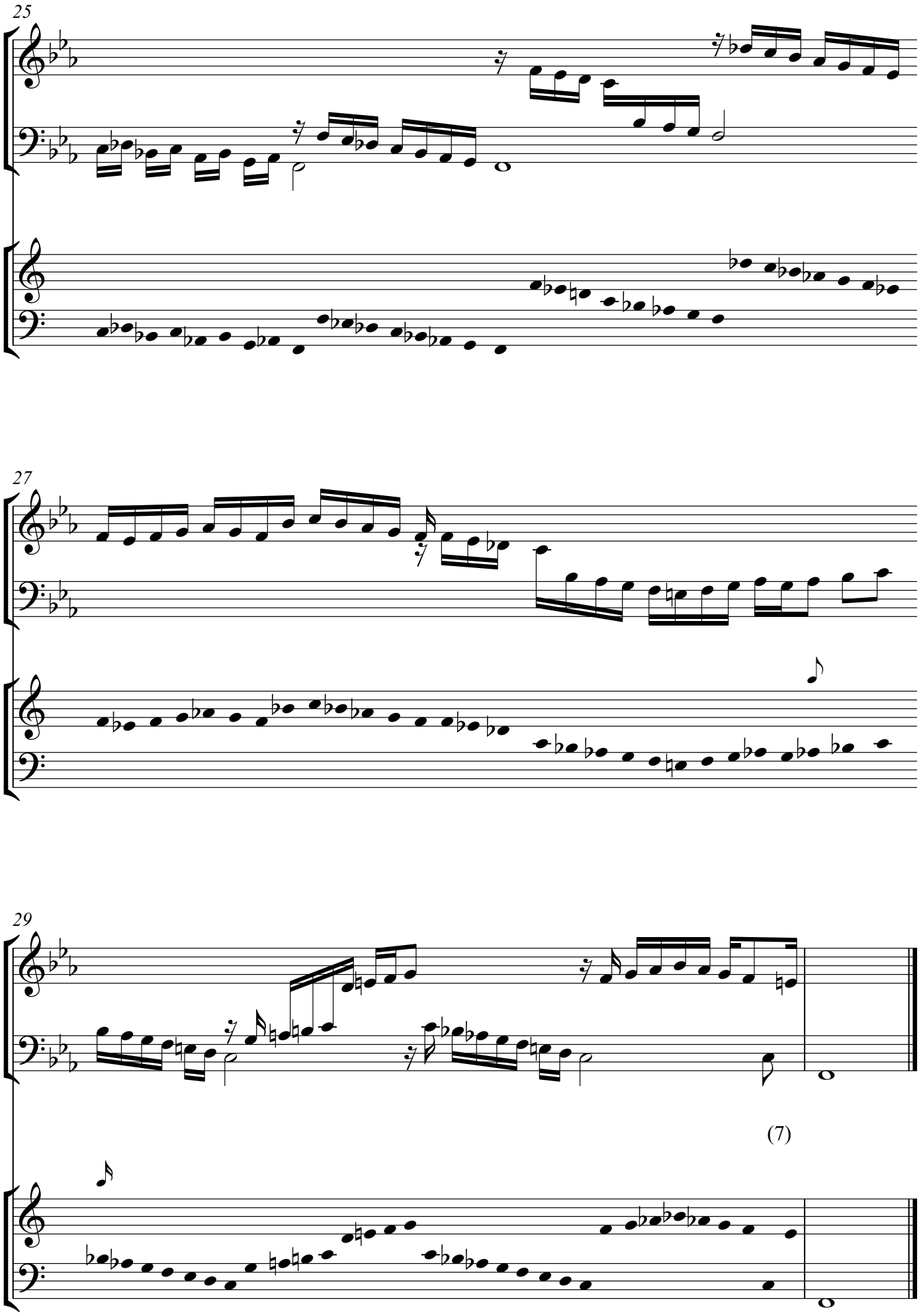

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A toccata from the Berkeley 760 *manuscript*

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Editorial notes

to the transcription of *Tocada del [?]daro* (*Berkeley 760*: ff. 20^{v} – 21)

General comments:

The rhythmic indications are generally unclear, as the scribe's symbols are not well differentiated and are often misplaced or even missing. At certain places, I have been forced to present a reconstruction even in the first-level transcription.

Notes:

(1) The rhythm symbol may have been misplaced in the original, for the indicated rhythm does not fill the bar. It therefore makes sense to assume that the rhythm only applies from the next bar, as I have notated it in the interpretative transcription.

(2) The rhythmic indications are not clear. In fact, in the original tablature, the two rhythmic symbols in this bar look similar, but this would not make up a full bar. I have assumed that there is an indication missing on the first beat, and that the last symbol should indicate a faster rhythmic value.

(3) There is no rhythmic indication on the first beat of this bar, a crotchet is required in order to fill a complete bar, if my suggestion for the previous bar is accepted.

(4) This rhythmic indication is unclear in the original tablature.

(5) The rhythmic indication is missing in the original tablature.

(6) The rhythm indication is missing in the original tablature.

(7) The a ('0' on the third course) seems to have been cancelled by the scribe.

(8) The rhythmic indication is missing in the original tablature.

(9) The rhythmic indications are not entirely clear in the original tablature and, at any rate, need adaptation in order to make a complete bar.

(10) In the original tablature, there is a sign which resembles a double barline.

(11) In the interpretative transcription, I have assumed that this rhythmic indication is erroneous.

(12) The rhythmic indication is missing in the original tablature.

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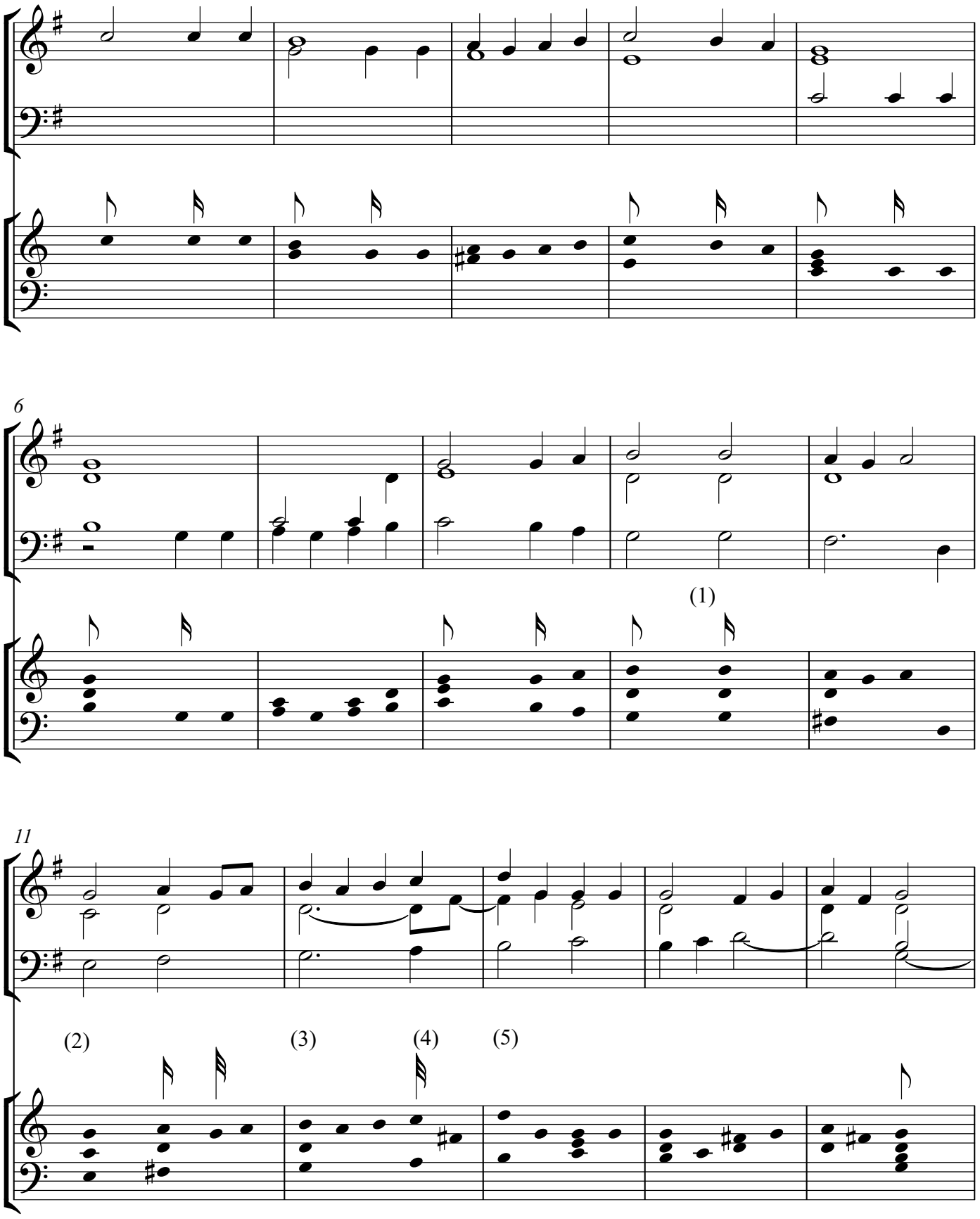
Tocada del [?]daro

Berkeley 760, ff. 20v - 21



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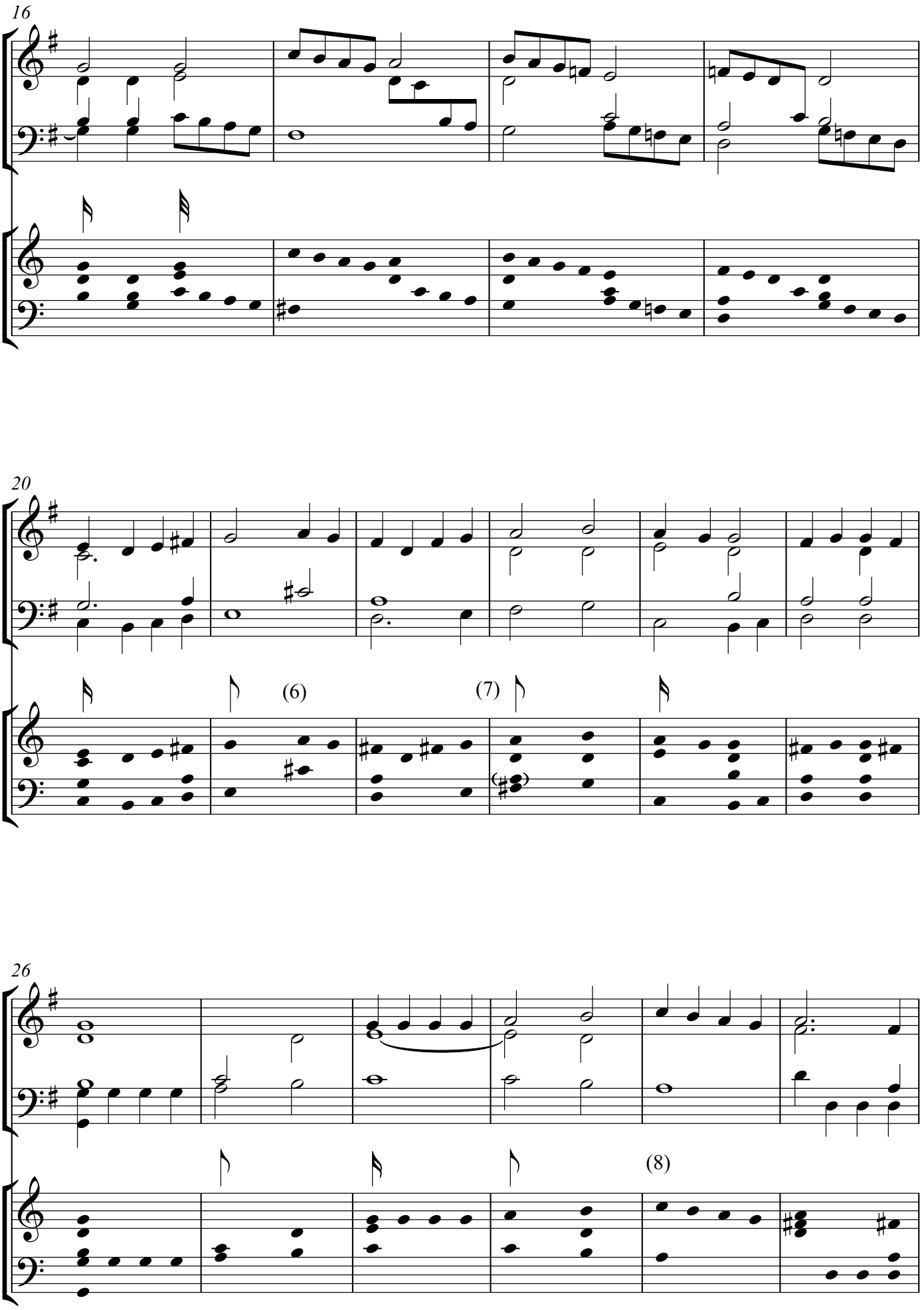

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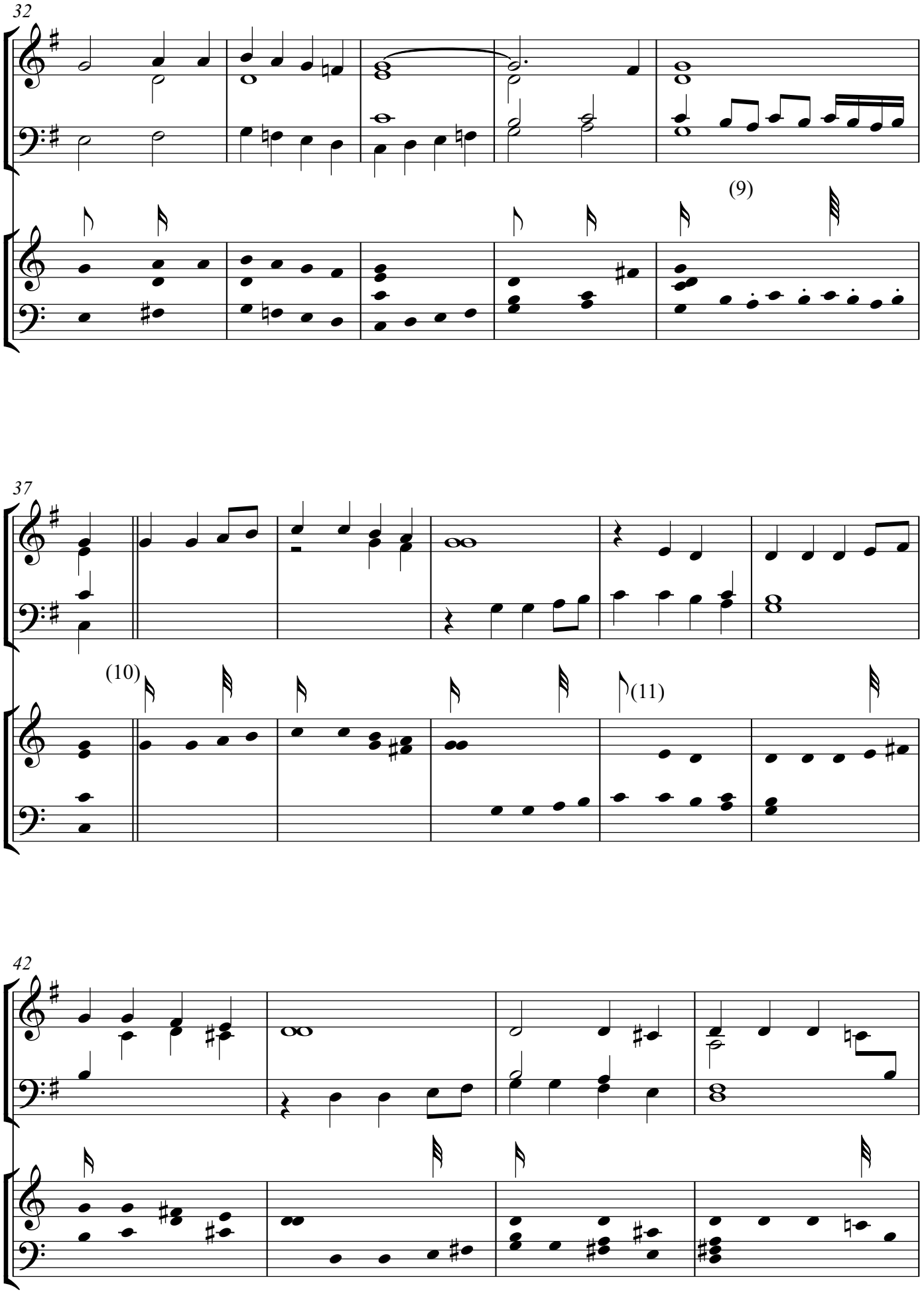

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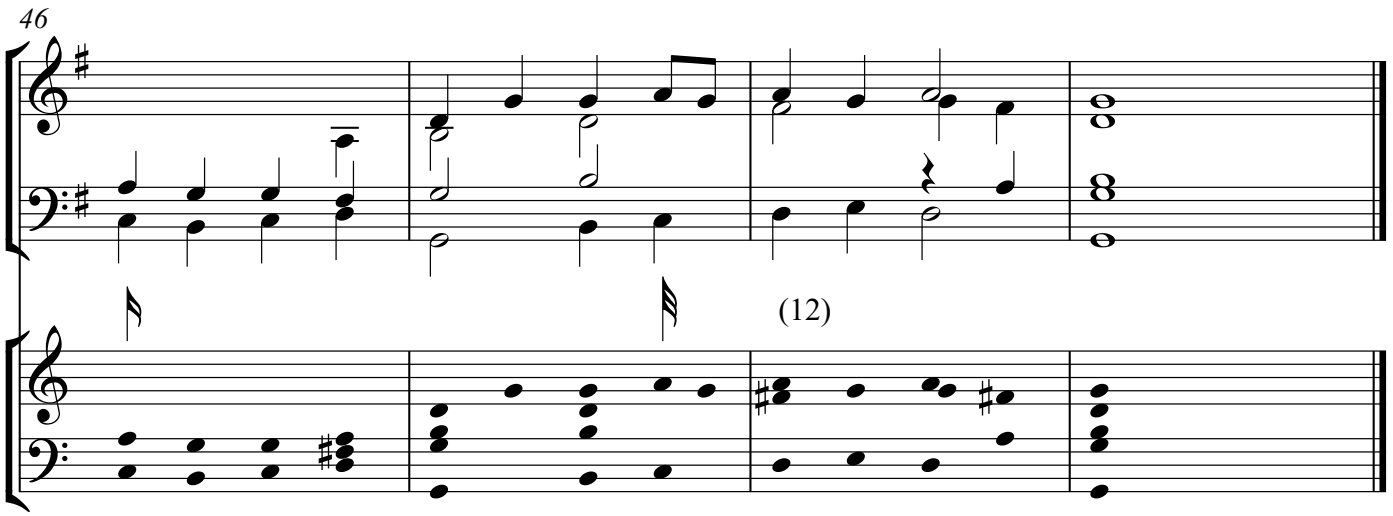

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Toccatas from the Berkeley 762 *manuscript*

Stellenbosch University https://scholar.sun.ac.za

Editorial notes

to the transcriptions from the *Berkeley 762* manuscript

Notes to [Toccata], *f. 1 (top):*

(1) The rhythmic indication in the original tablature is surely erroneous.

Notes to [Toccata], *f. 1 (bottom):*

(1) The tablature character for the f ’ (‘3’ on the second course) has a line through it in the original tablature; however, I have assumed that the line is unintentional and does not constitute a cancellation of the character.

(2) The rhythm sign is a crotchet in the original, but it is probable that a quaver was intended, as I have transcribed it in the interpretative transcription.

Notes to Tochata, *f. 1v:*

(1) The rhythm sign was probably intended for the third beat and was therefore misplaced in the original tablature. Alternatively, to solve the rhythmic anomaly, one could assume that the first crotchet should be dotted.

Notes to [Toccata], *f. 6v:*

(1) The original rhythmic indication is redundant.

(2) The minim rhythmic indication in the original is probably a mistake. I have transcribed it as a crotchet in the interpretative transcription.

Notes to [Toccata], *f. 7:*

(1) The tablature character is somewhat unclear, but resembles a ‘3’ on the second course, i.e. an f ’. However, an f ’–sharp would be musically more sensible here. Compare the similar cadence in bar 7.

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Notes to [Toccata], *f. 7v:*

(1) The last tablature character in this bar is unclear and could also be read as representing an f ’ (i.e. ‘3’ on the second course). However, in comparison to bar 5, where the last character is clearly a ‘0’ on the second course, I suggest that the same was intended here.

(2) The rhythmic indications in the original result in too long a bar. I have assumed that there are too many repetitions of c’’ - b’ in the original and have shortened the trill accordingly in the interpretative transcription.

(3) There are corrections and blotting at this point in original, but the intention is clear.

(4) No rhythm change is indicated here, but the bar is rhythmically incomplete. In the interpretative transcription, I have suggested treating the last notes as quavers rather than semiquavers.

Notes to [Toccata], *f. 8:*

(1) The symbol in the original is unclear, leading to uncertainty as to whether it is a rhythmic indication or a bass note character ‘8’, indicating an E. I have chosen to treat it as an E.

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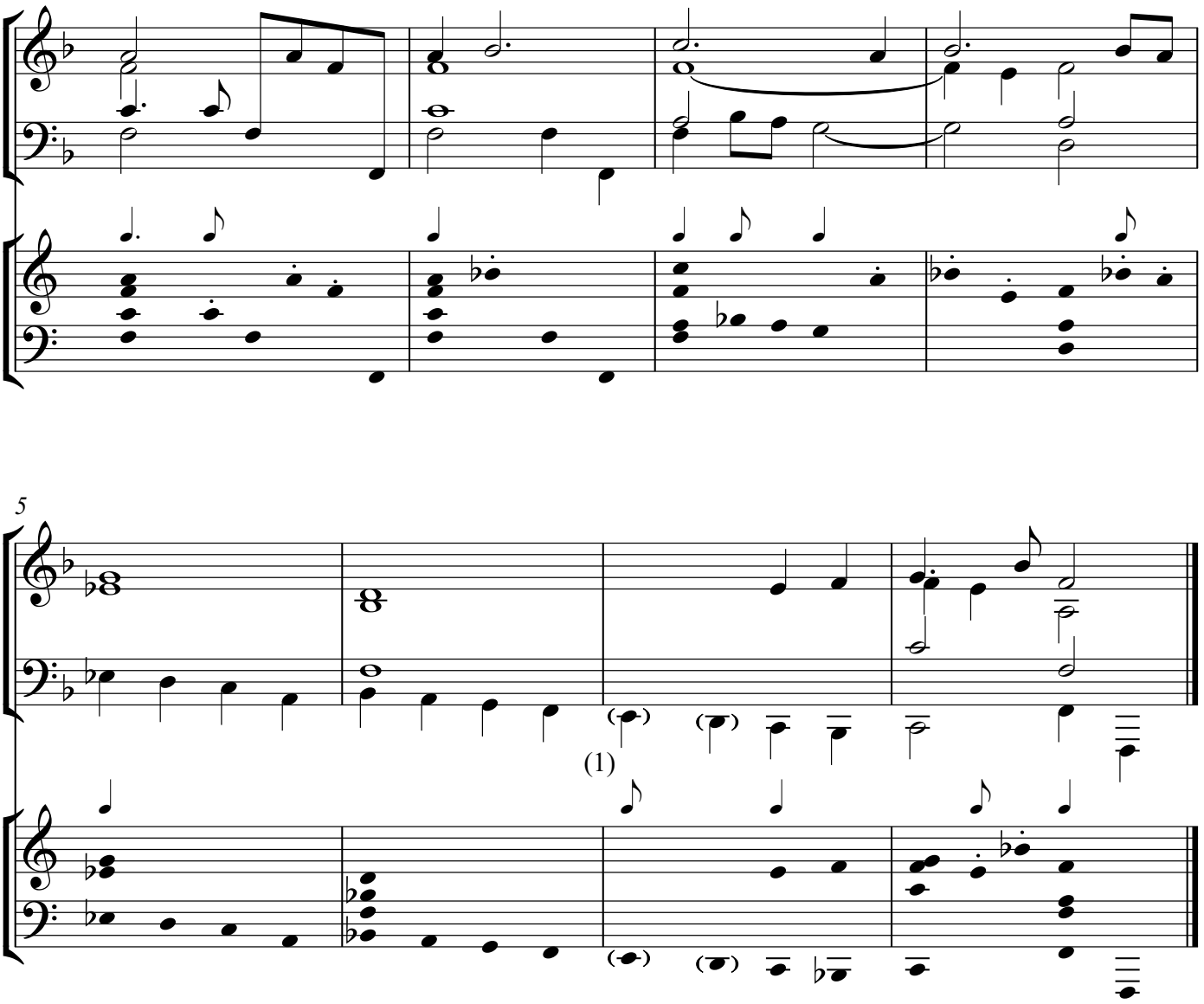
[Toccata]

Berkeley 762, f. 1 (top)



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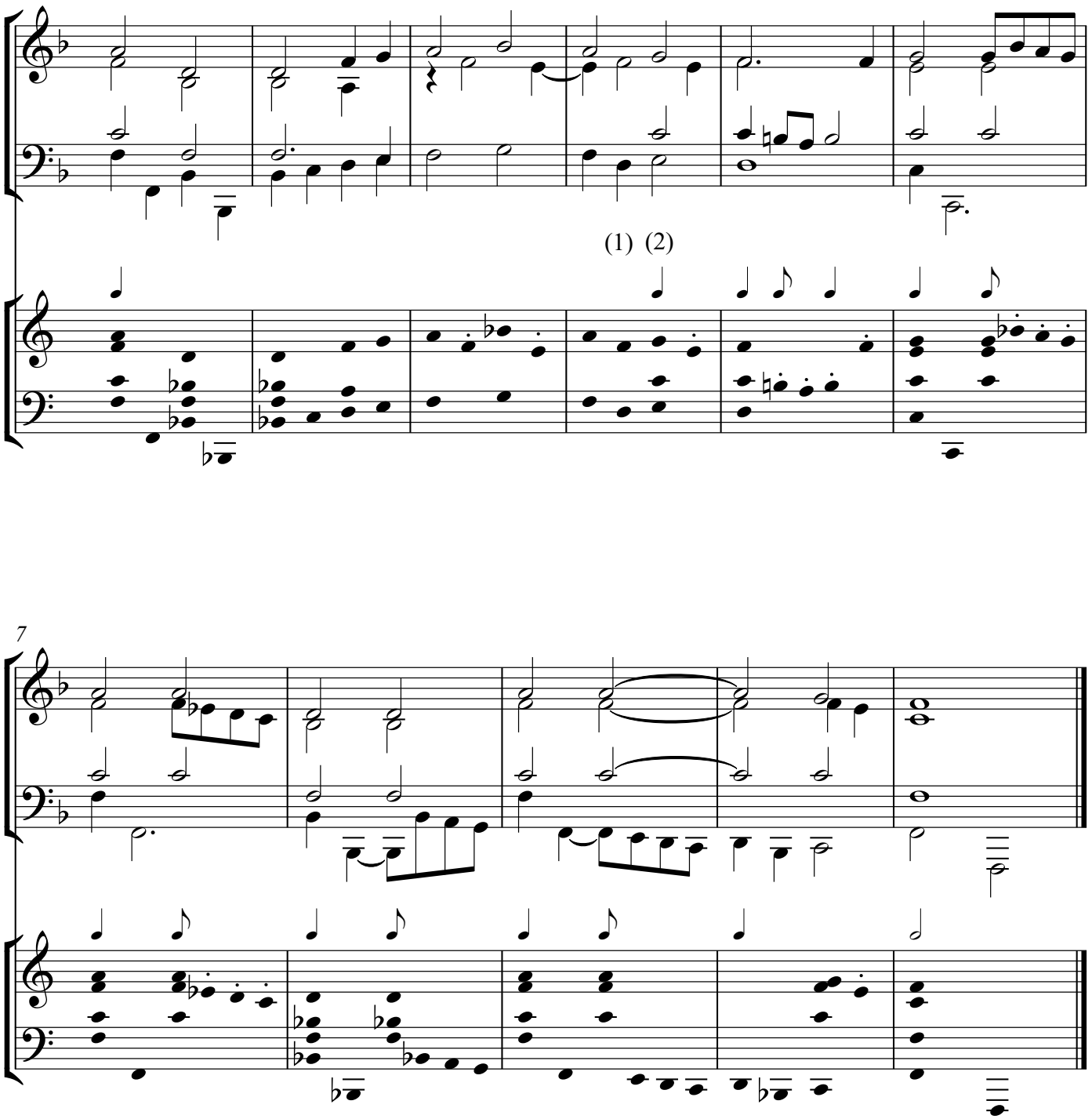
[Toccata]

Berkeley 762, f. 1 (bottom)



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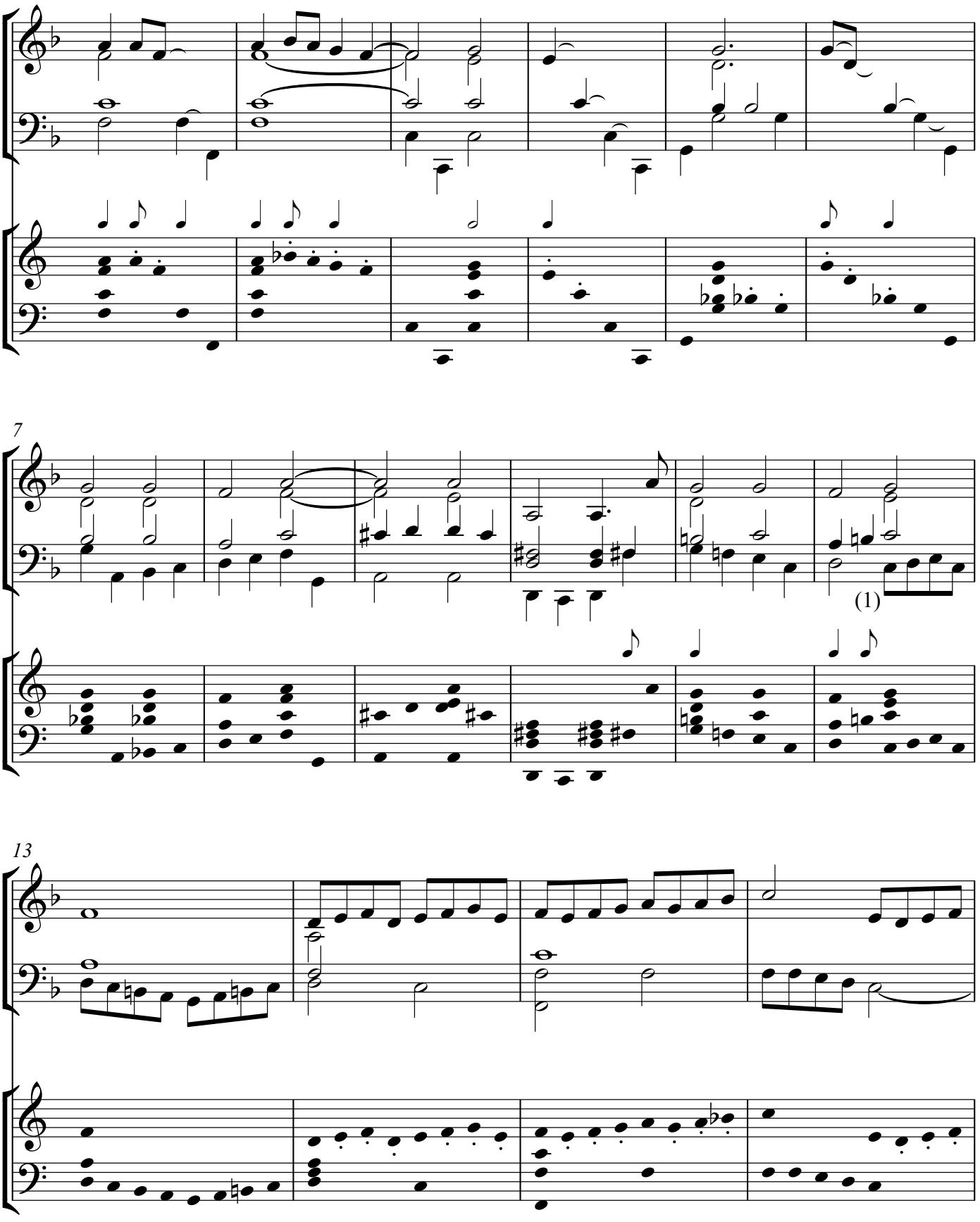
Tochata

Berkeley 762, f. 1v



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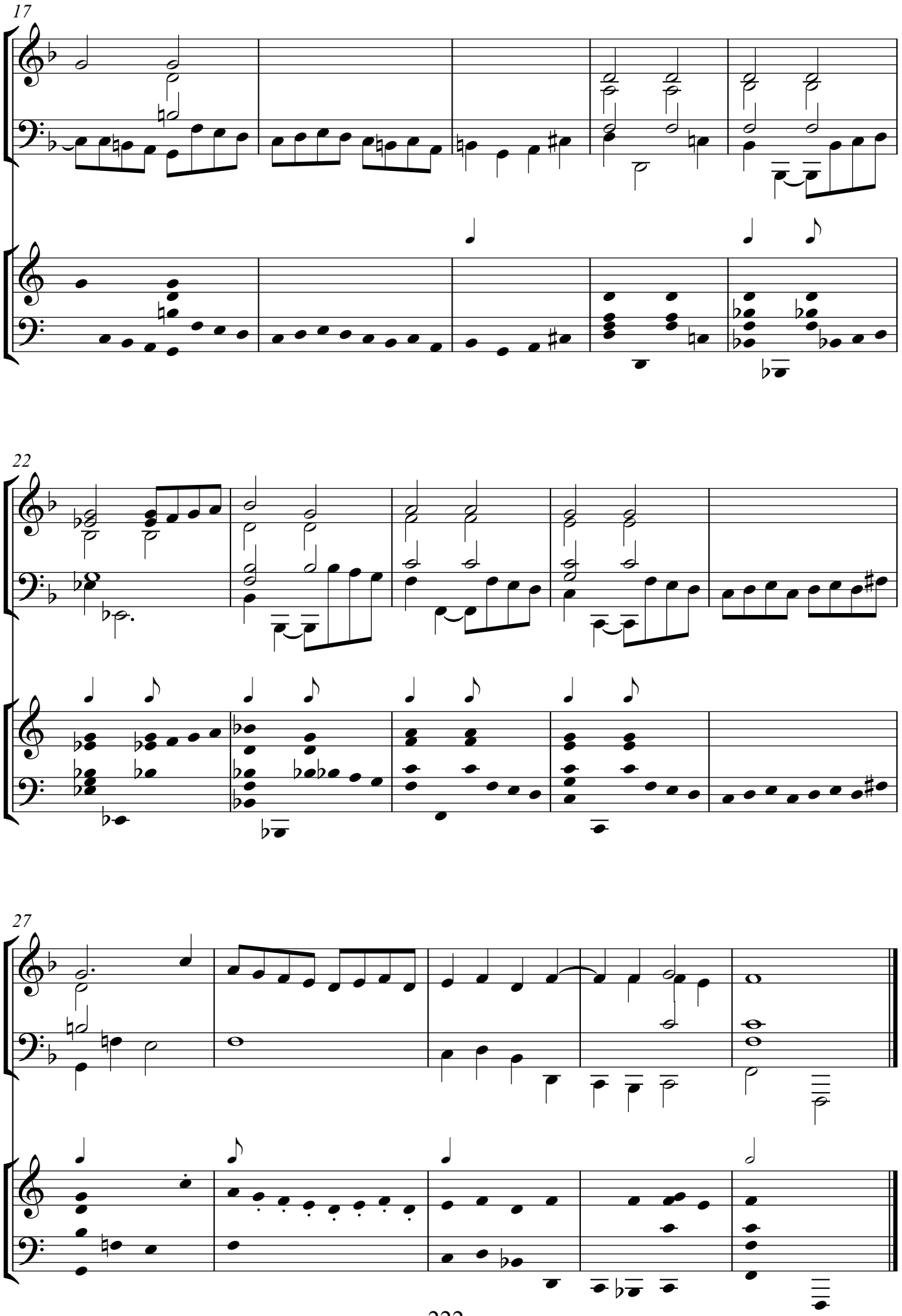

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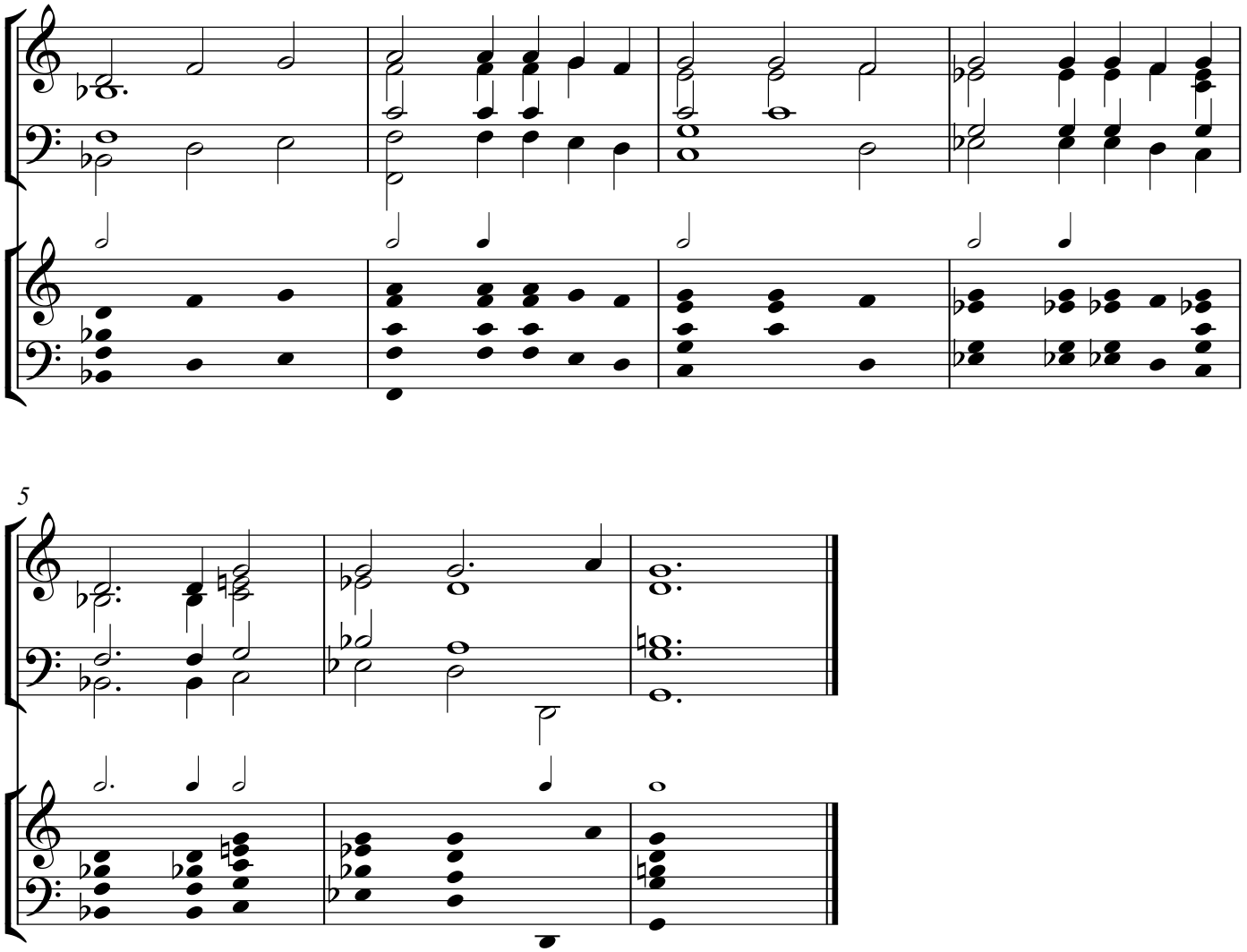
Sonata

Berkeley 762, f. 4v



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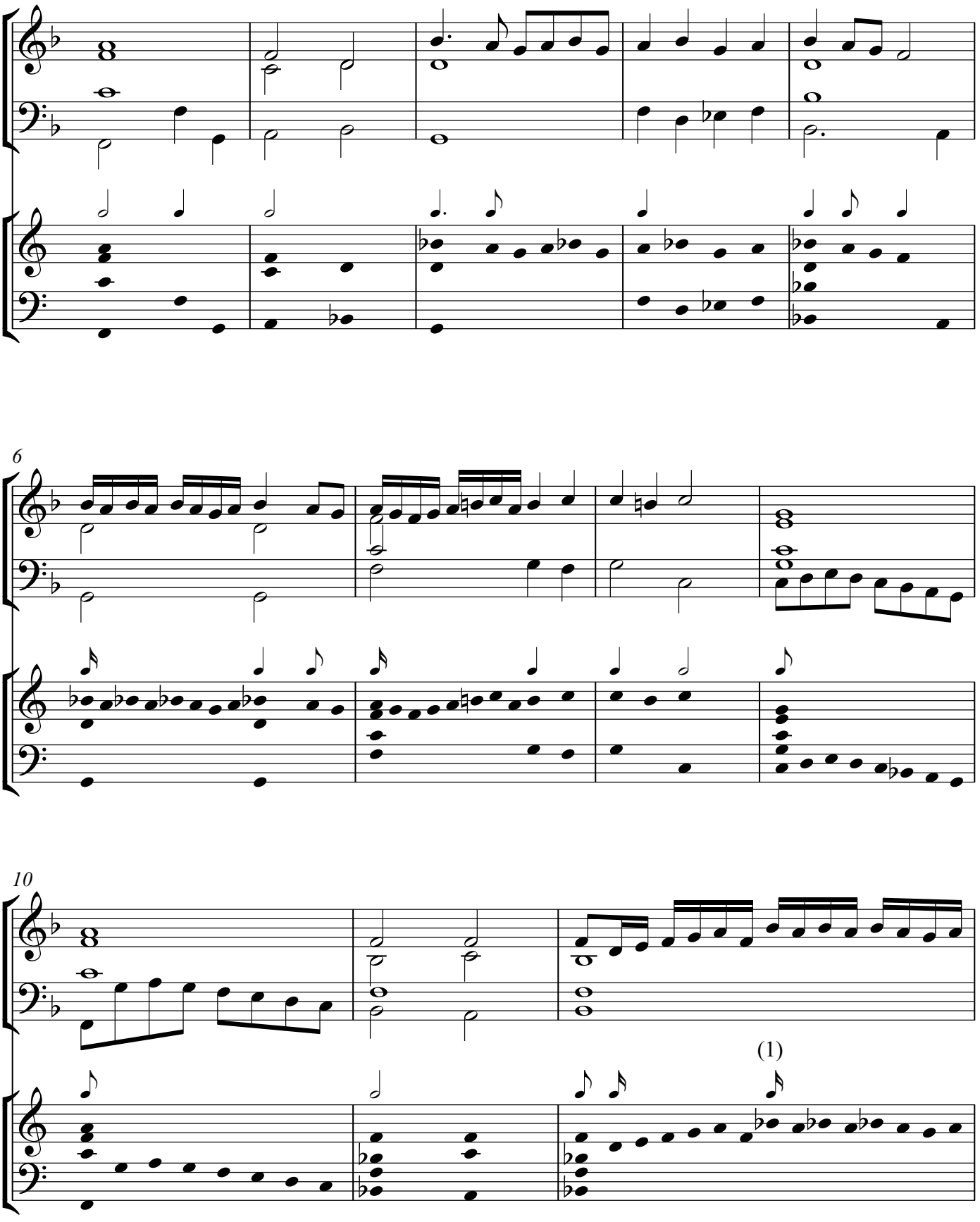
[Toccata]
6

Berkeley 762, f. 6v



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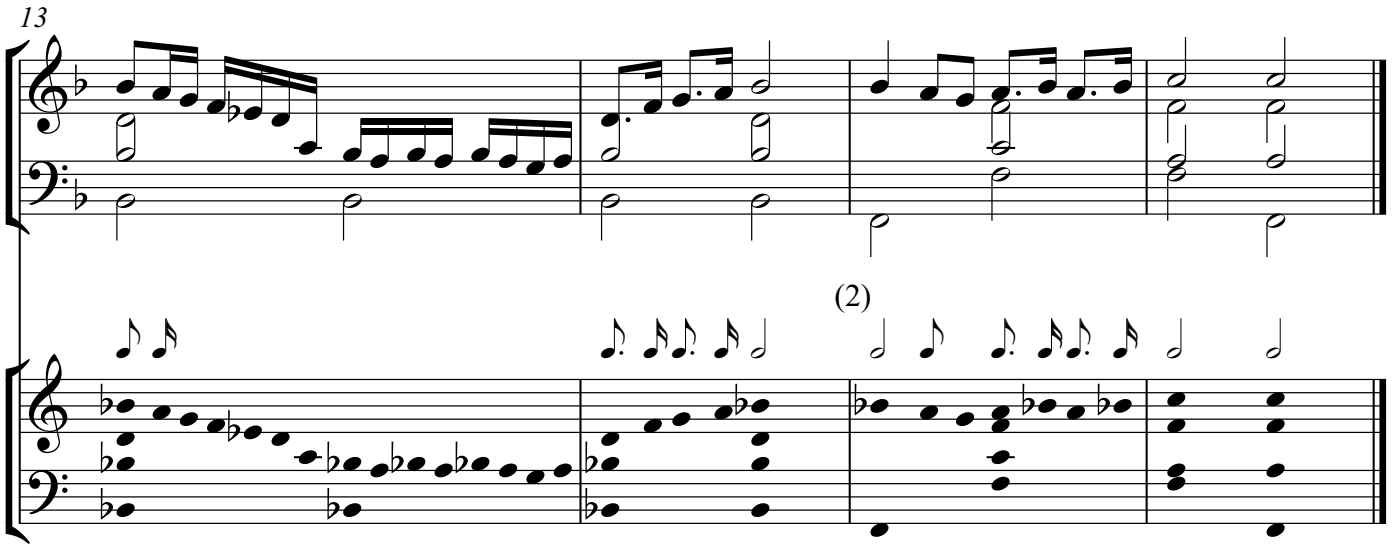

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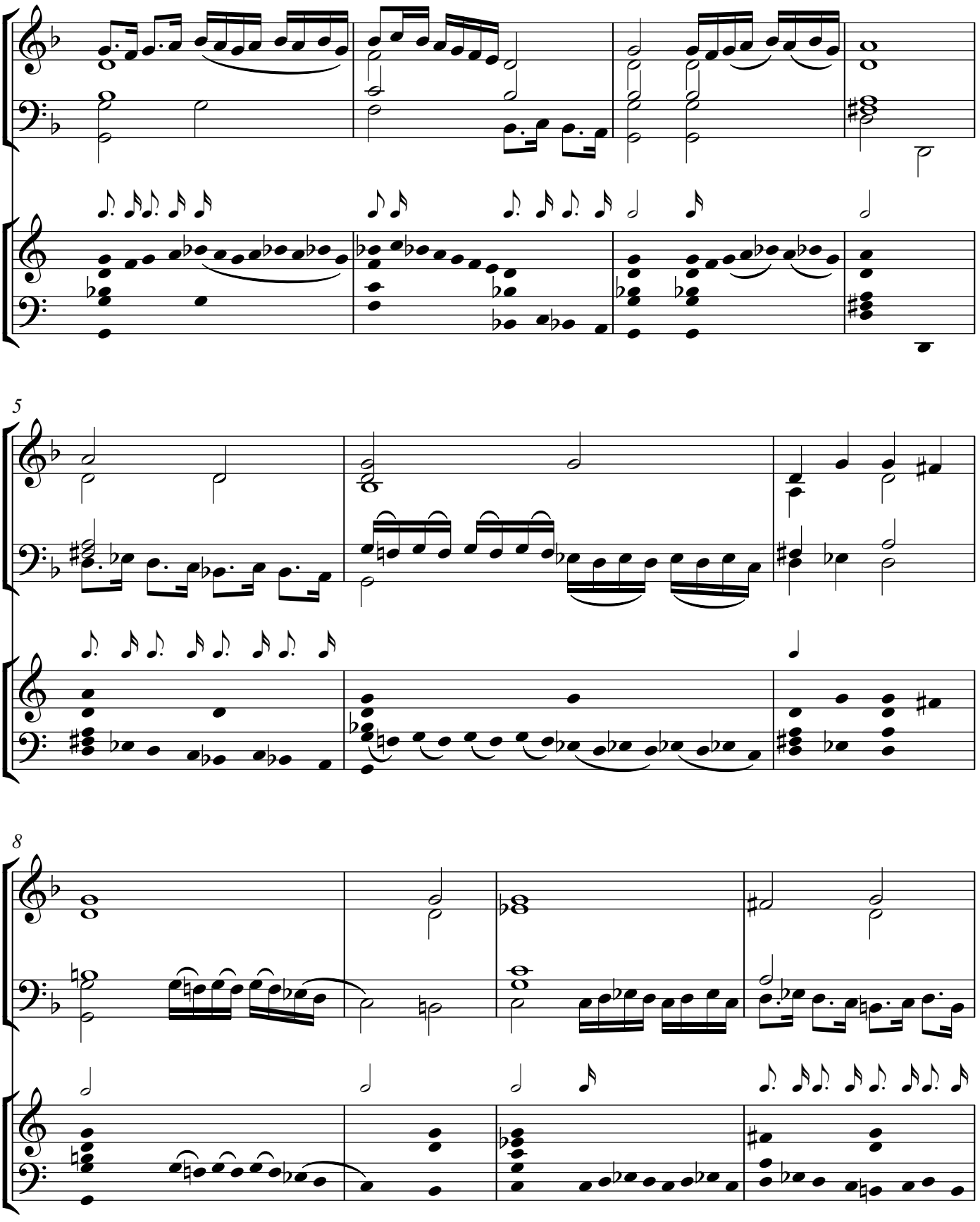
[Toccata]
2

Berkeley 762, f. 7



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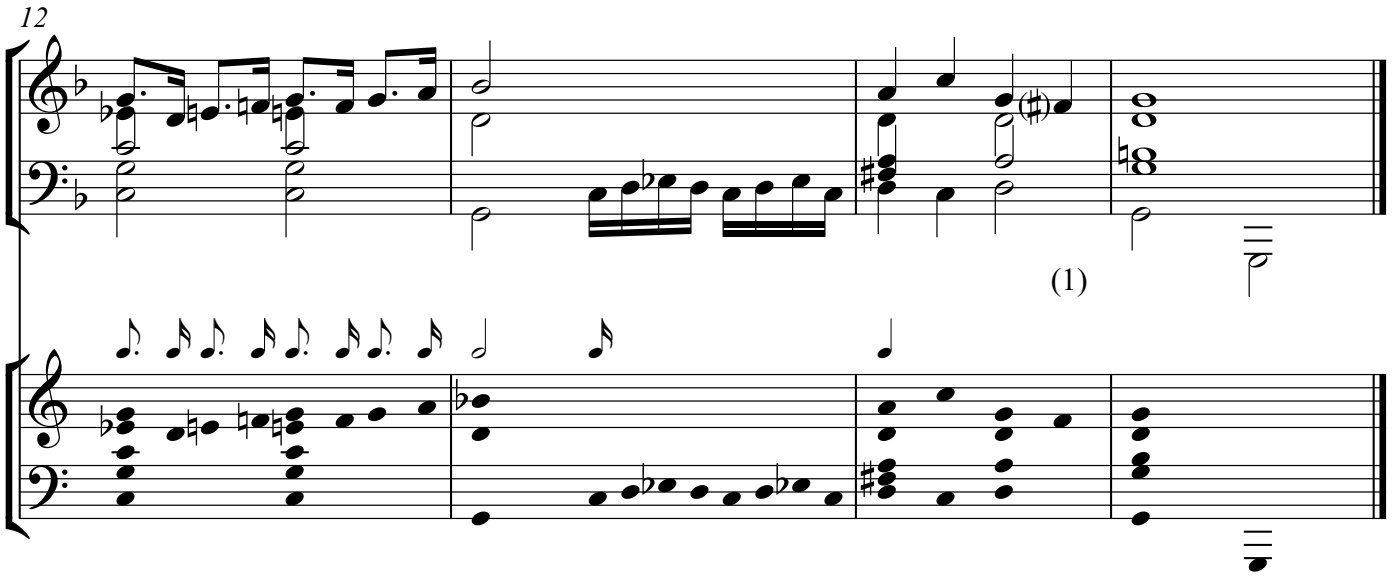

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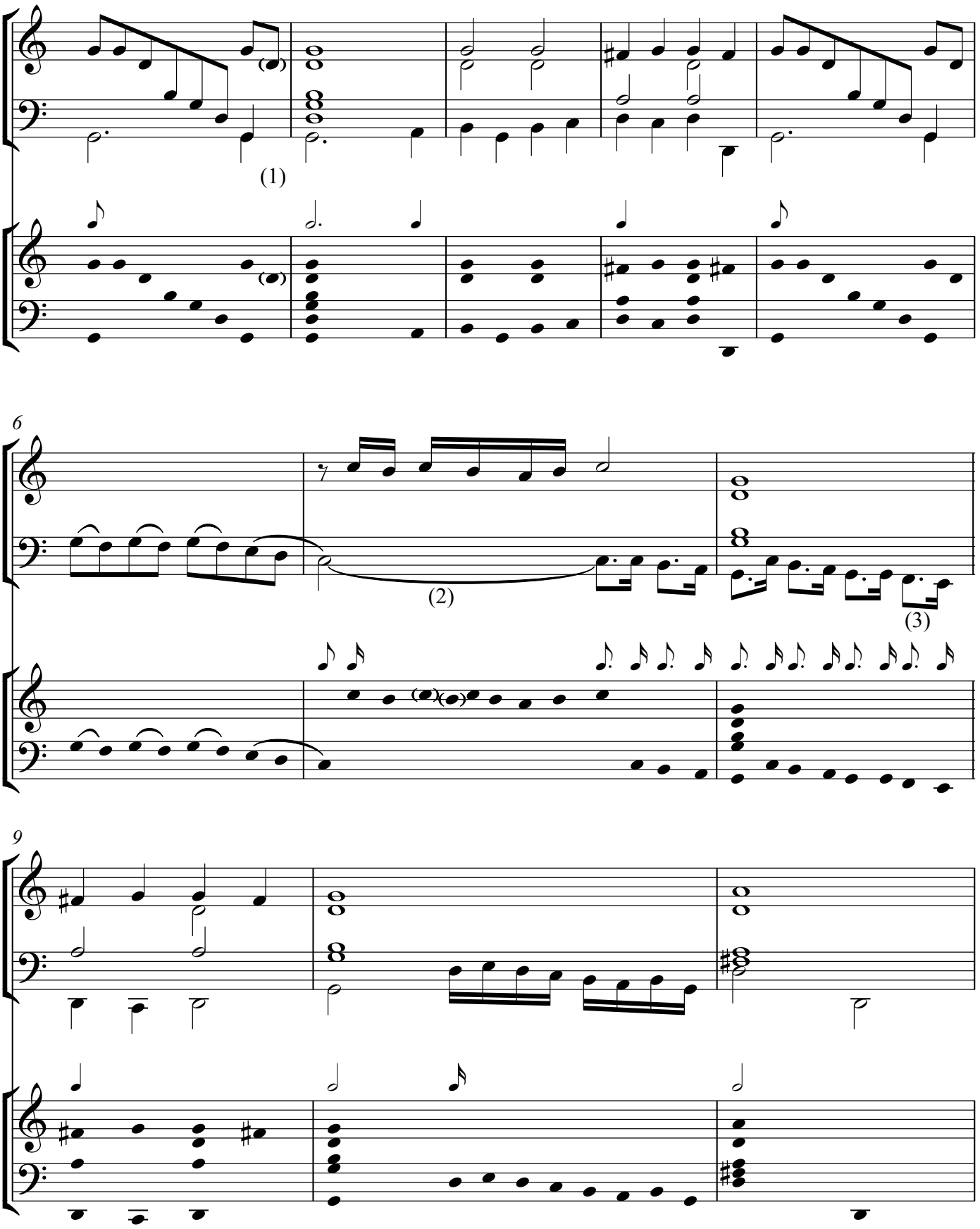
[Toccata]
8

Berkeley 762, f. 7v



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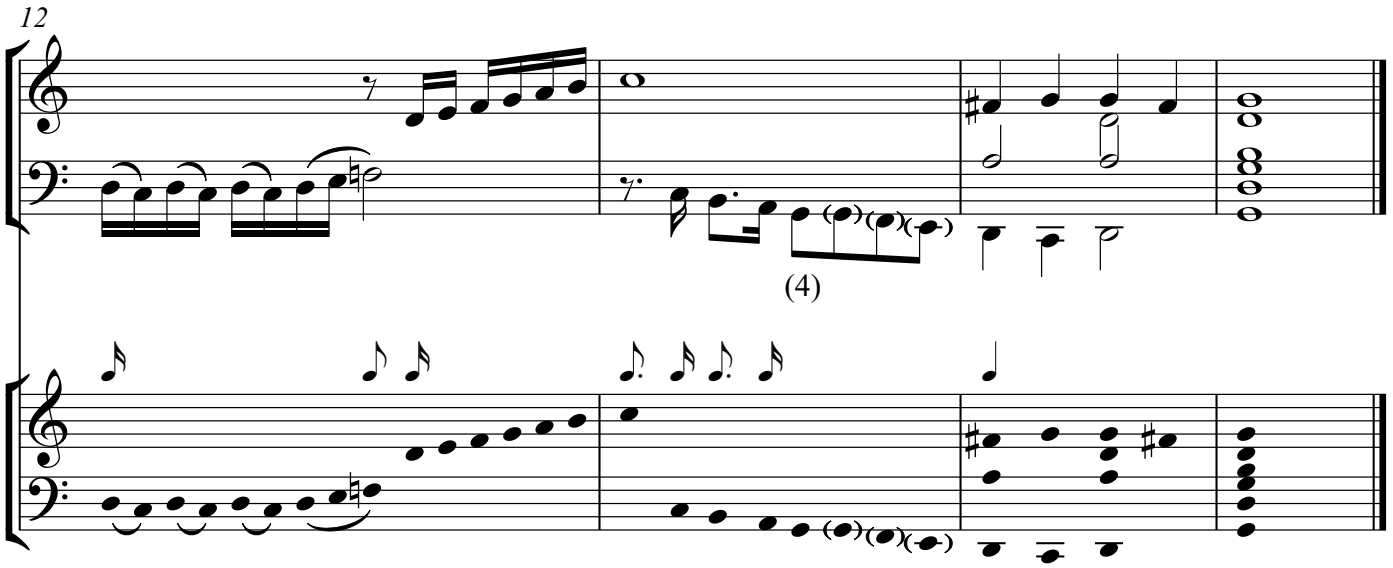

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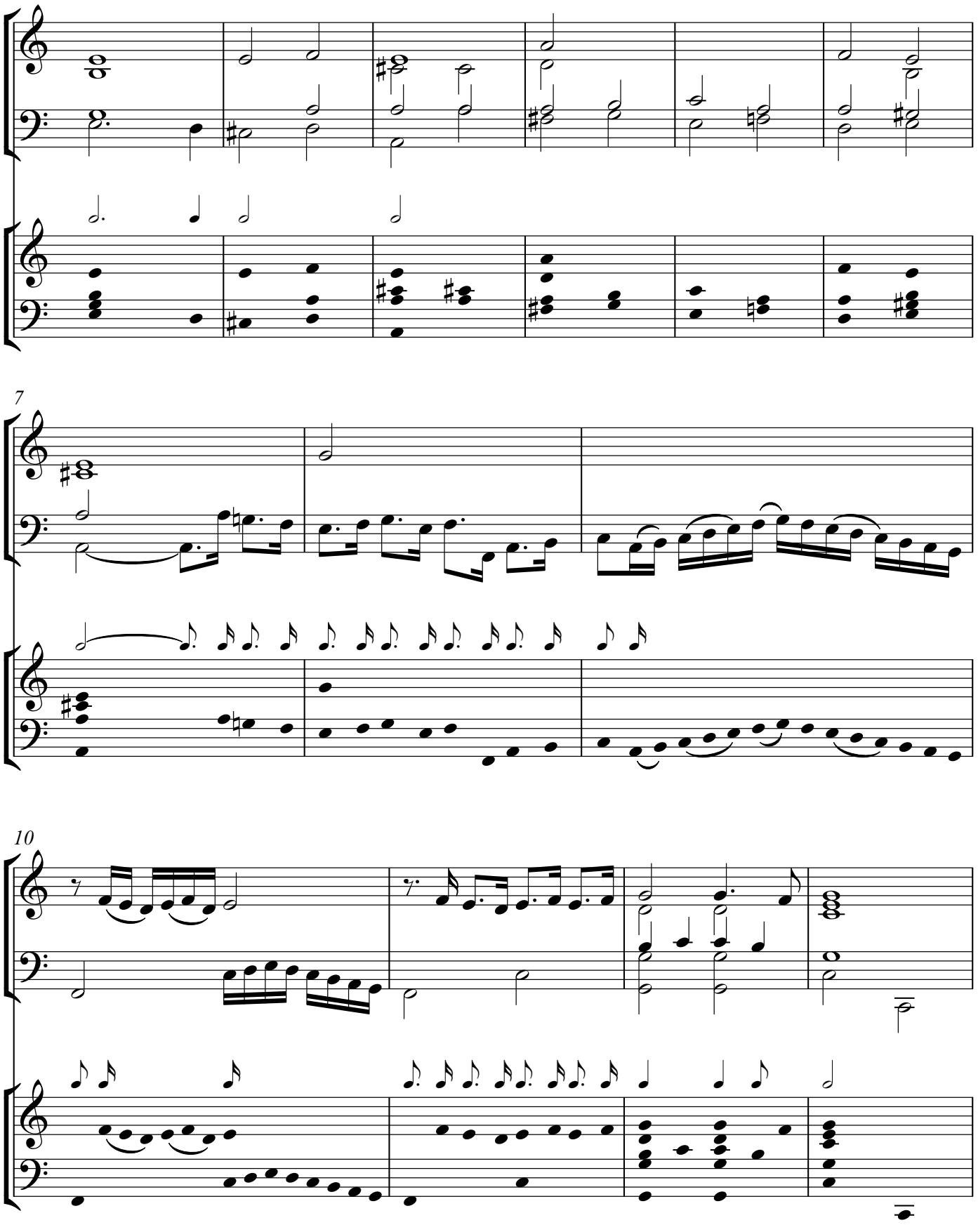
[Toccata]
4

Berkeley 762, f. 8



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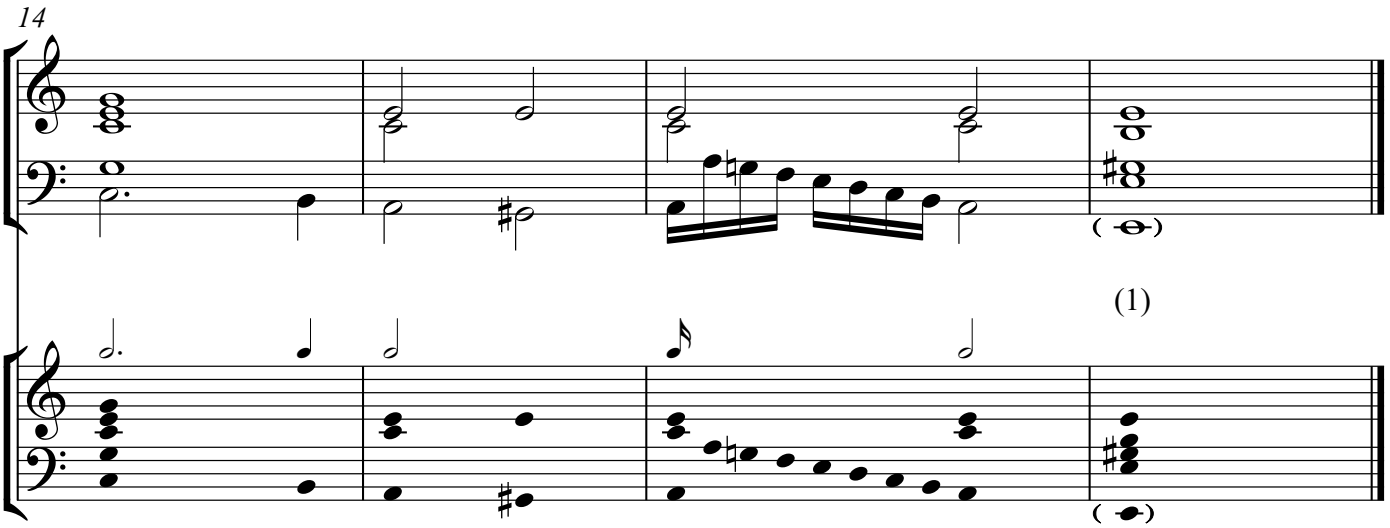

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Toccatas in the Paris 29 *manuscript*

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Editorial notes

to the transcriptions from the *Paris 29* manuscript

General comments:

***Toccata detto il Morone*, f. 5** is concordant with an untitled piece in *Perugia*, namely ***[Toccata]*, pp. 78 – 79**. I have therefore included a first-level transcription of this piece beneath the *Perugia* version in the section containing the transcriptions from the *Perugia* manuscript above.

Notes to Toccata*, f.1:*

(1) There is no rhythmic indication at the start of this piece in the original tablature.

(2) The rhythmic indication is missing for this bar in the original.

(3) The rhythmic indication is missing in the original tablature.

(4) There is no rhythm indicated for the last bar in the original.

Notes to Toccata in p^{o} t^{o}*, f. 15:*

This piece is identical to *Toccata*, f. 5^{v} in *Pesaro b. 10*.

(1) The *Pesaro b.10* version includes a rhythmic indication (a stem with one flag) over the first note.

(2) In both versions, the rhythmic indication falls between the two chords.

(3) According to the original indication, this should be a crotchet. However, as the tablature character for the g' has a dot beneath it, indicating an unaccented beat, I have suggested a dotted quaver note value before the entry on the g'.

(4) The original tablature indicates a crotchet value. The c', however, has a dot underneath it. I have therefore chosen to indicate a dotted crotchet in the interpretative transcription, which also makes a better fit for the subsequent figures.

(5) In this bar, the placement of notes on stronger and weaker portions of the beat in the interpretative transcription is in fact contrary to the indications of the dots beneath the tablature characters in the original tablature, but renders a more convincing result.

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(6) No rhythm is indicated above this chord in the original tablature, suggesting that the quaver rhythm prevails. However, the subsequent figures make more sense if the chord is treated as a crotchet, as the interpretative transcription indicates.

(7) Following the rhythmic indications of the original, the *groppo* is too long by two notes. I have removed two notes in the interpretative transcription.

(8) The rhythmic indication over the chord on the penultimate beat would actually suggest a crotchet rhythm, but minim note values make more sense.

Notes to Toccata*, ff. 22^{v} – 23:*

There is an unnumbered folio between the numbered folios 22^{v} and 23, thereby dividing the tablature for the toccata. The *recto* side presents a *La Monica* in different hand (or different quill) to the rest of the manuscript, the *verso* is blank page. The toccata continues in the main handwriting on the numbered folio 23.

There are no barlines, nor any rhythmic indications in the original tablature.

(1) The dots after the tablature characters, indicated in the first-level transcription only, may indicate a raking stroke across the three (occasionally two) strings with the index finger.

(2) From this point, the figures suggest three-note groupings, implying a change in meter to three beats per bar.

(3) I have suggested adding a note here to maintain a regular grouping.

(4) I have suggested an additional note to maintain the grouping.

(5) From this point, the straightforward figures suggest a duple measure again. A faster, i.e. quaver, rhythm could also be conceivable.

(6) The tablature indicates an X on the first course, which would suggest the tenth fret. However, the resultant f ’’–natural is unlikely and a g’’ is expected, so that one may assume that the twelfth fret was intended.

(7) At this point, at the end of the first line on folio 23 in the original, some tablature characters were cancelled and the piece continues on the next system instead.

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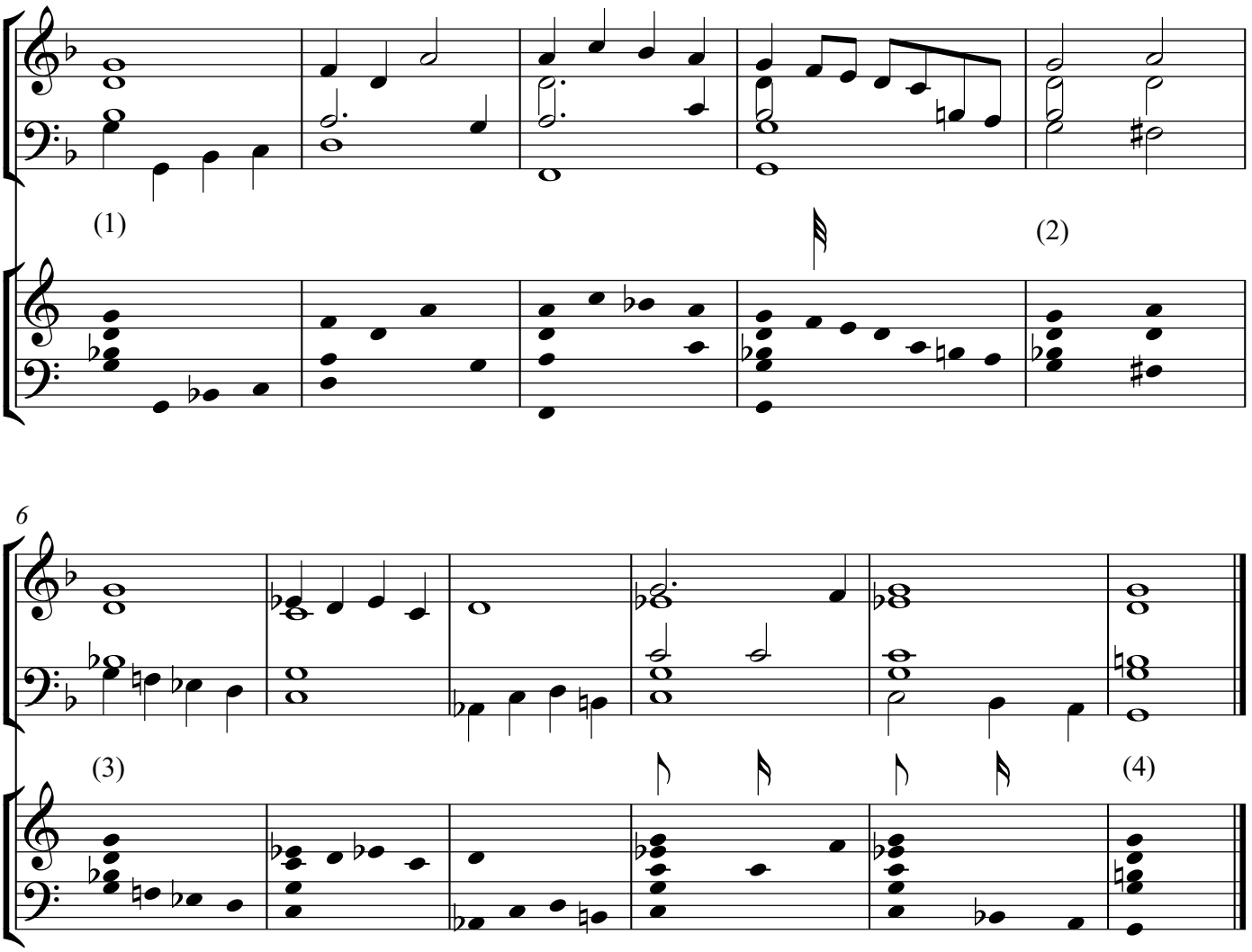
Toccata

Paris 29, f. 1



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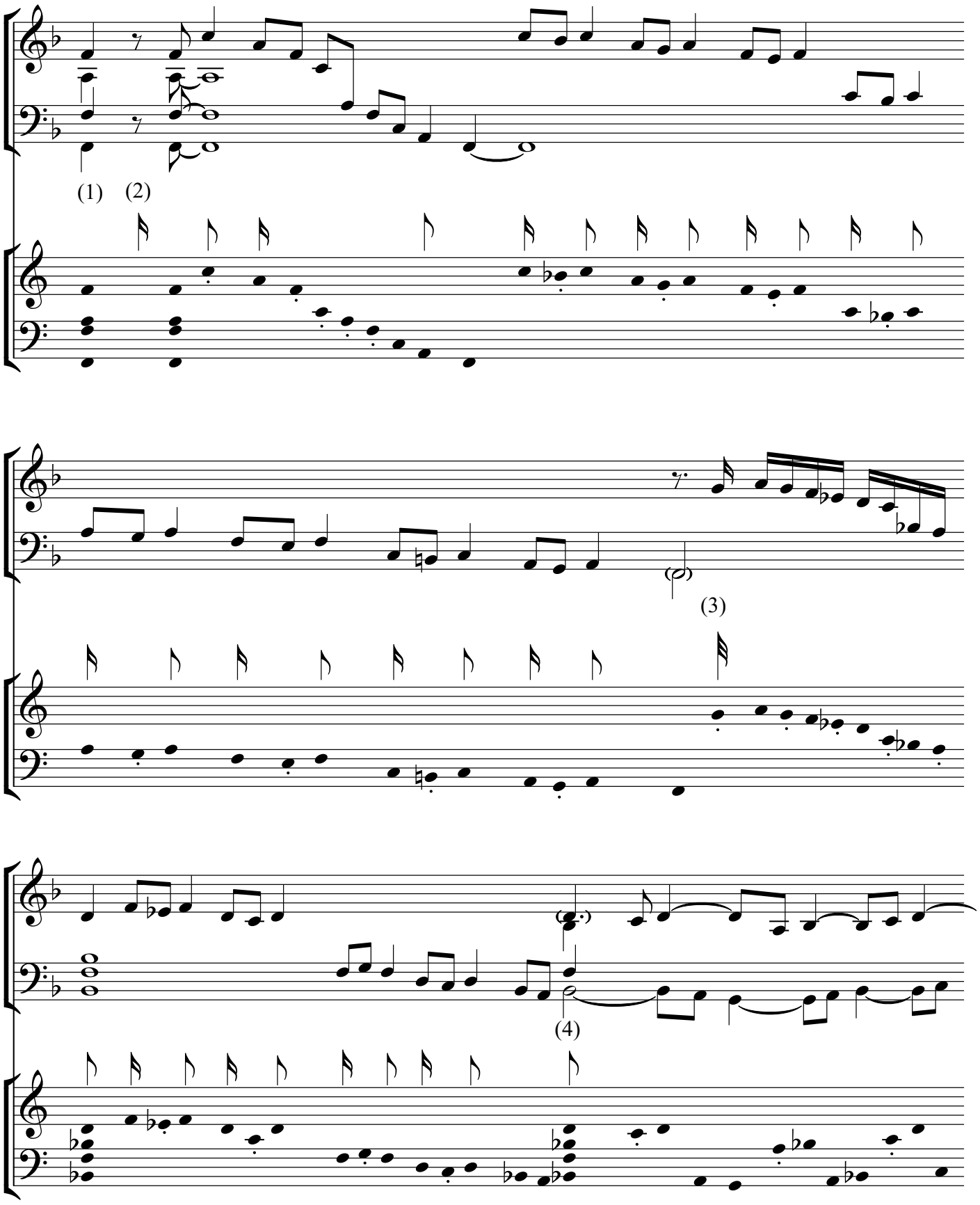
Toccata in p[rim]o t[uon]o

(idential to *Toccata,* f. 5v in *Pesaro b.10*)

Paris 29, f. 15



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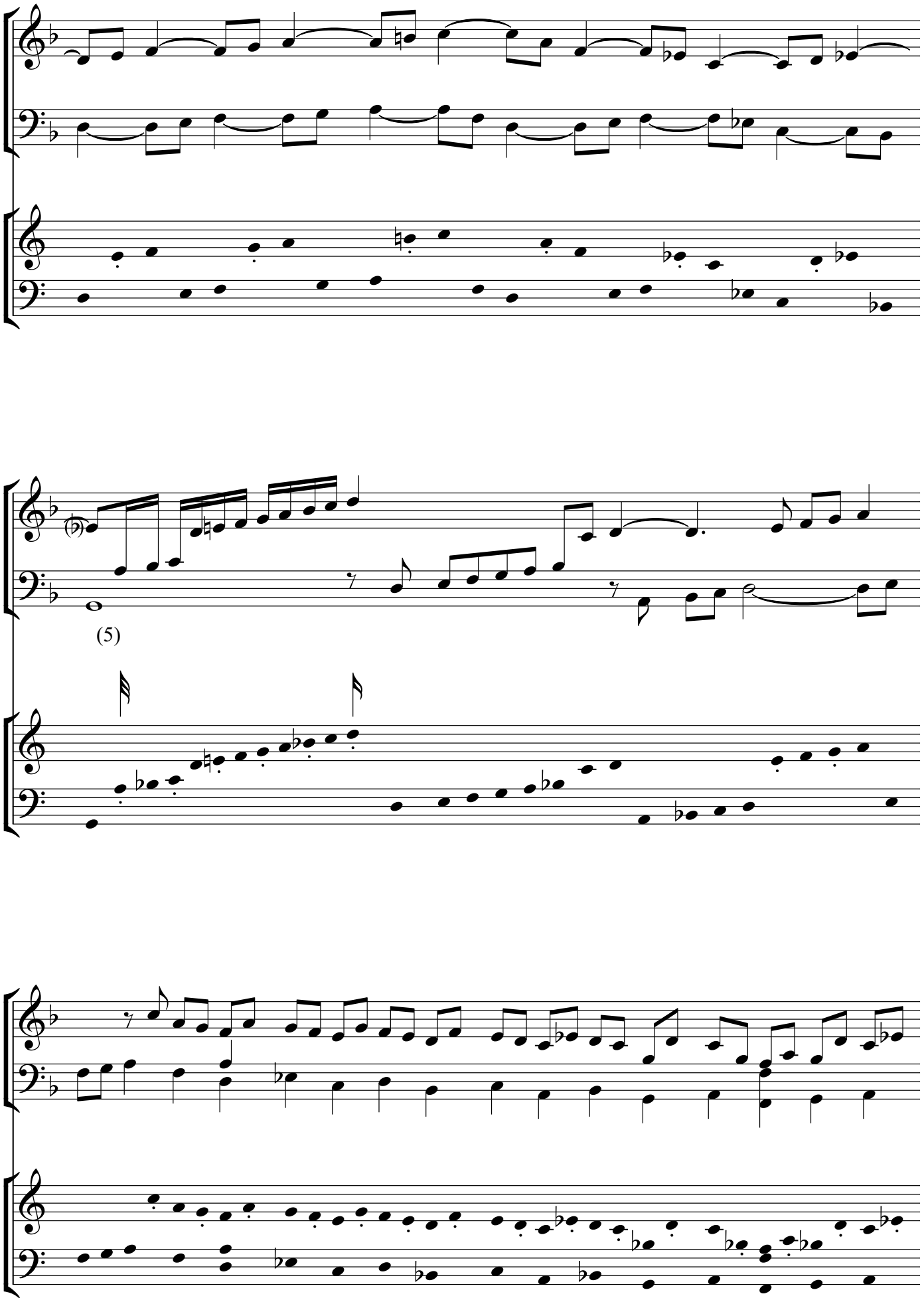

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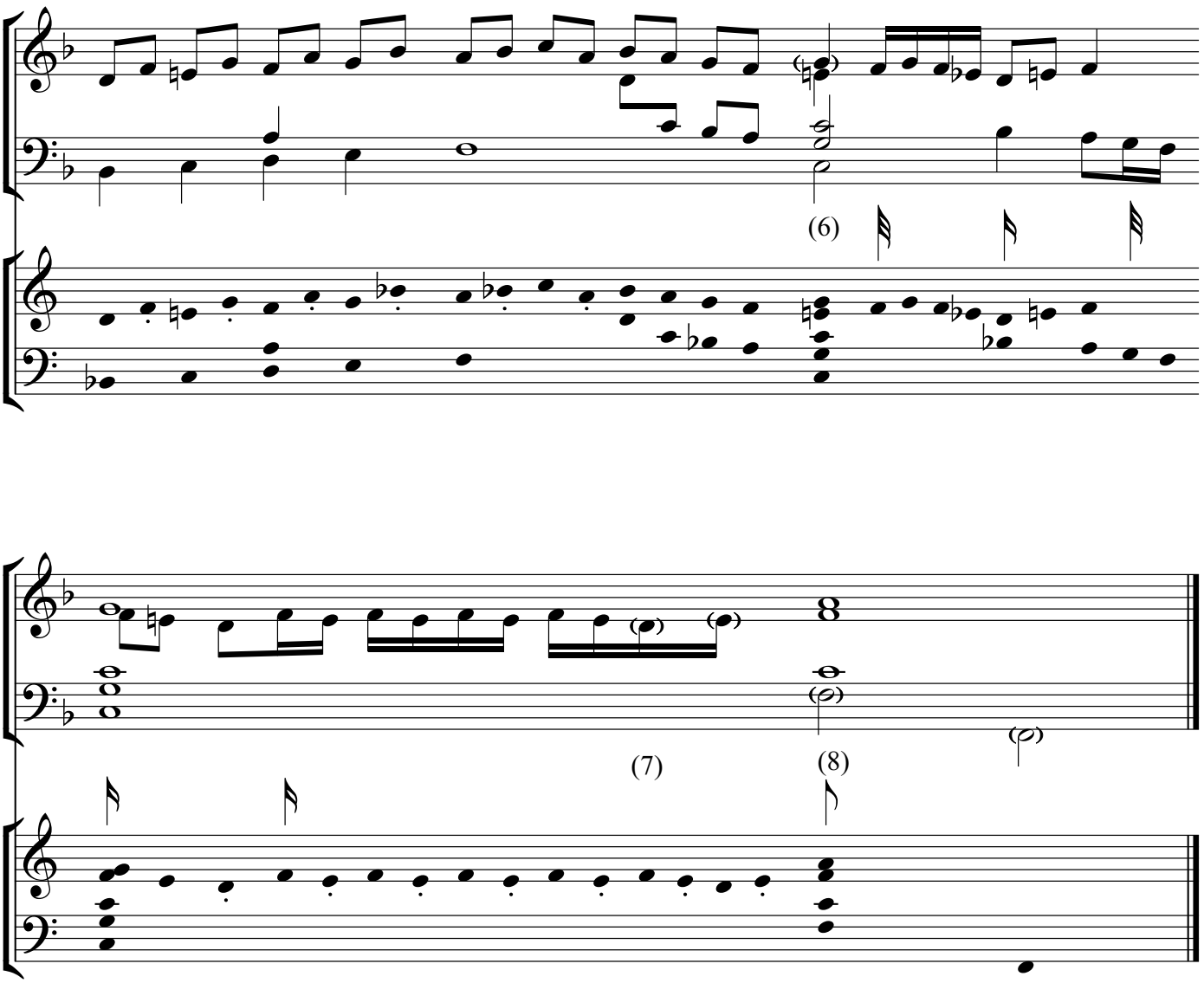

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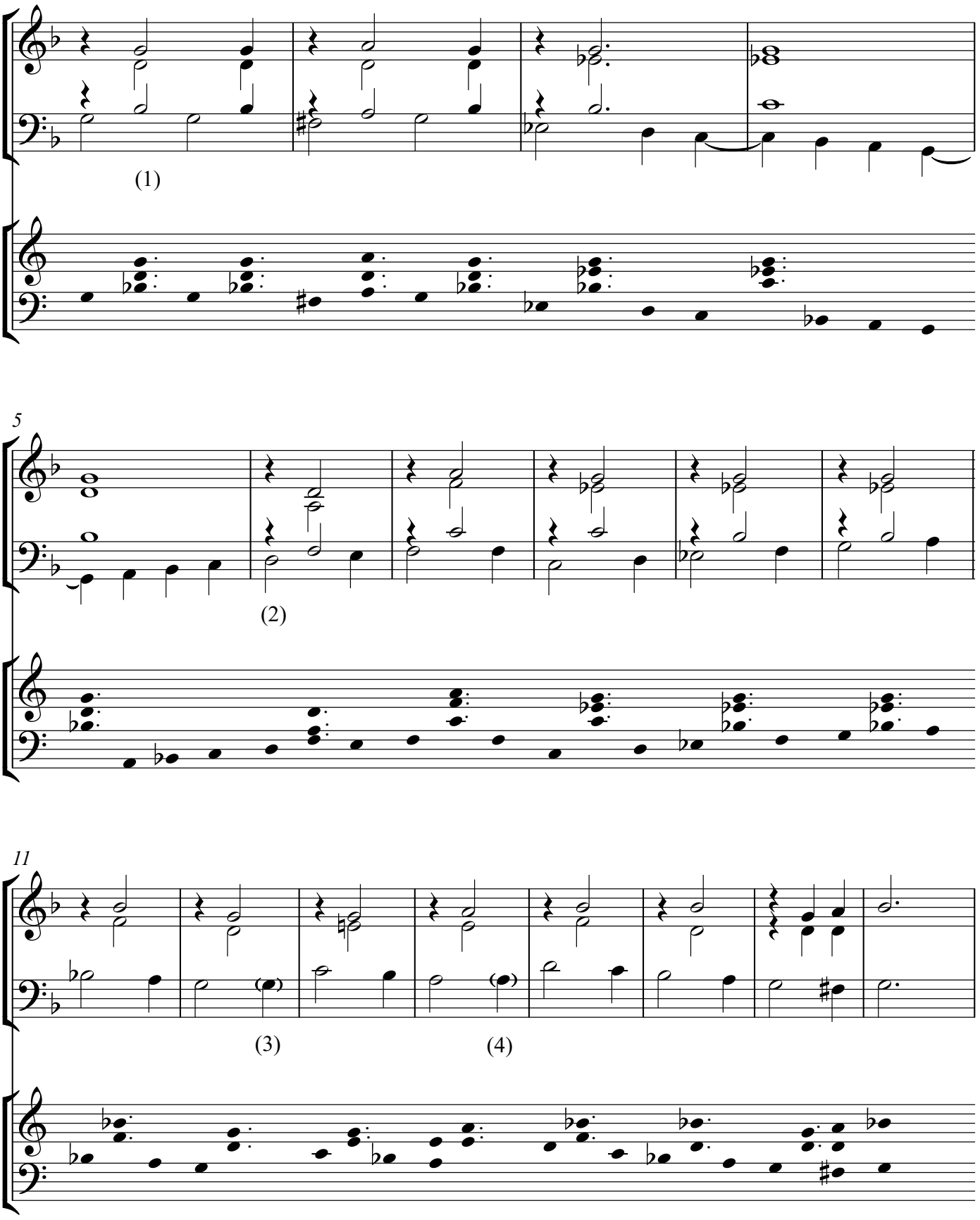
Toccata

Paris 29, ff. 22v - 23



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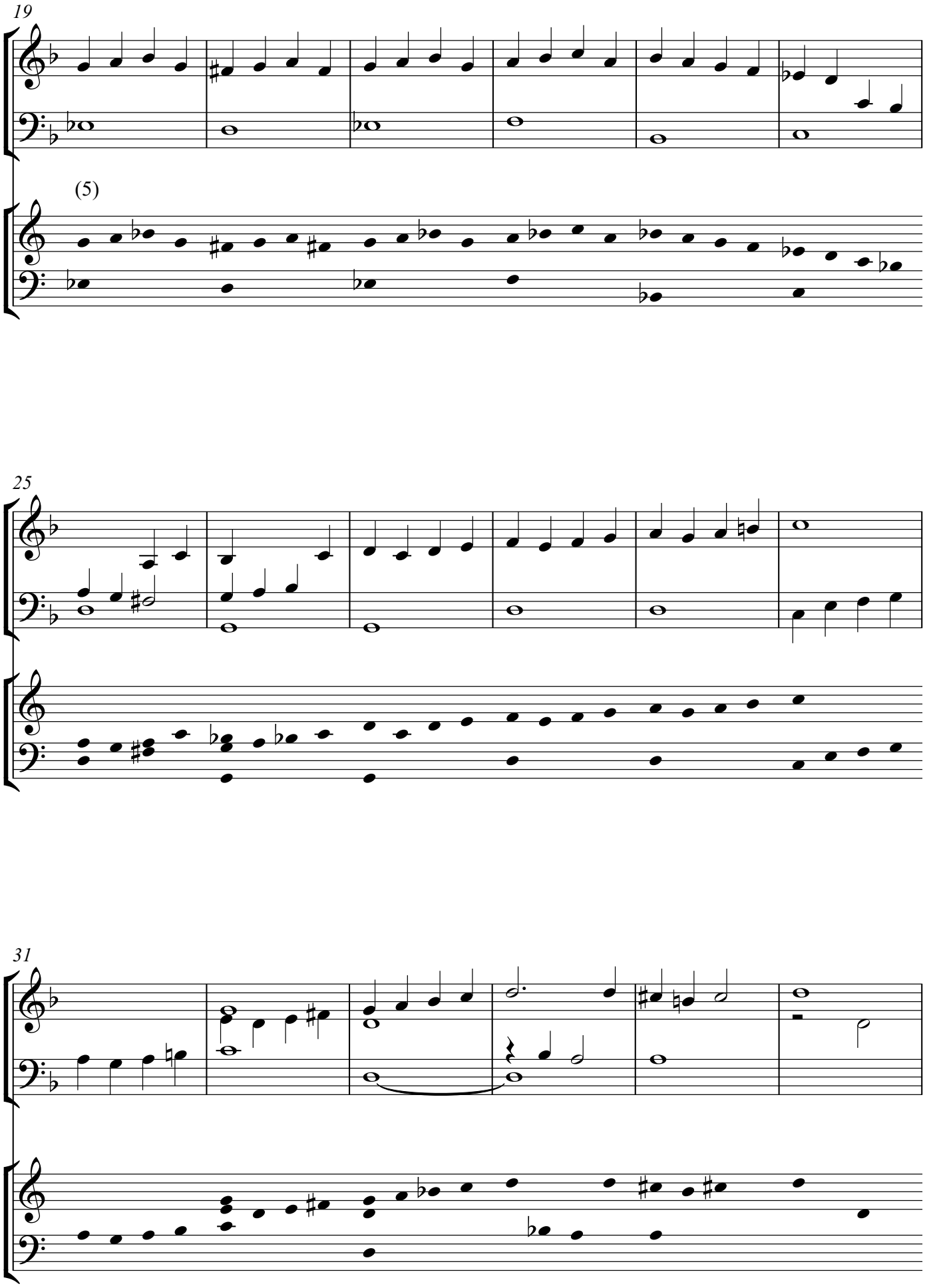

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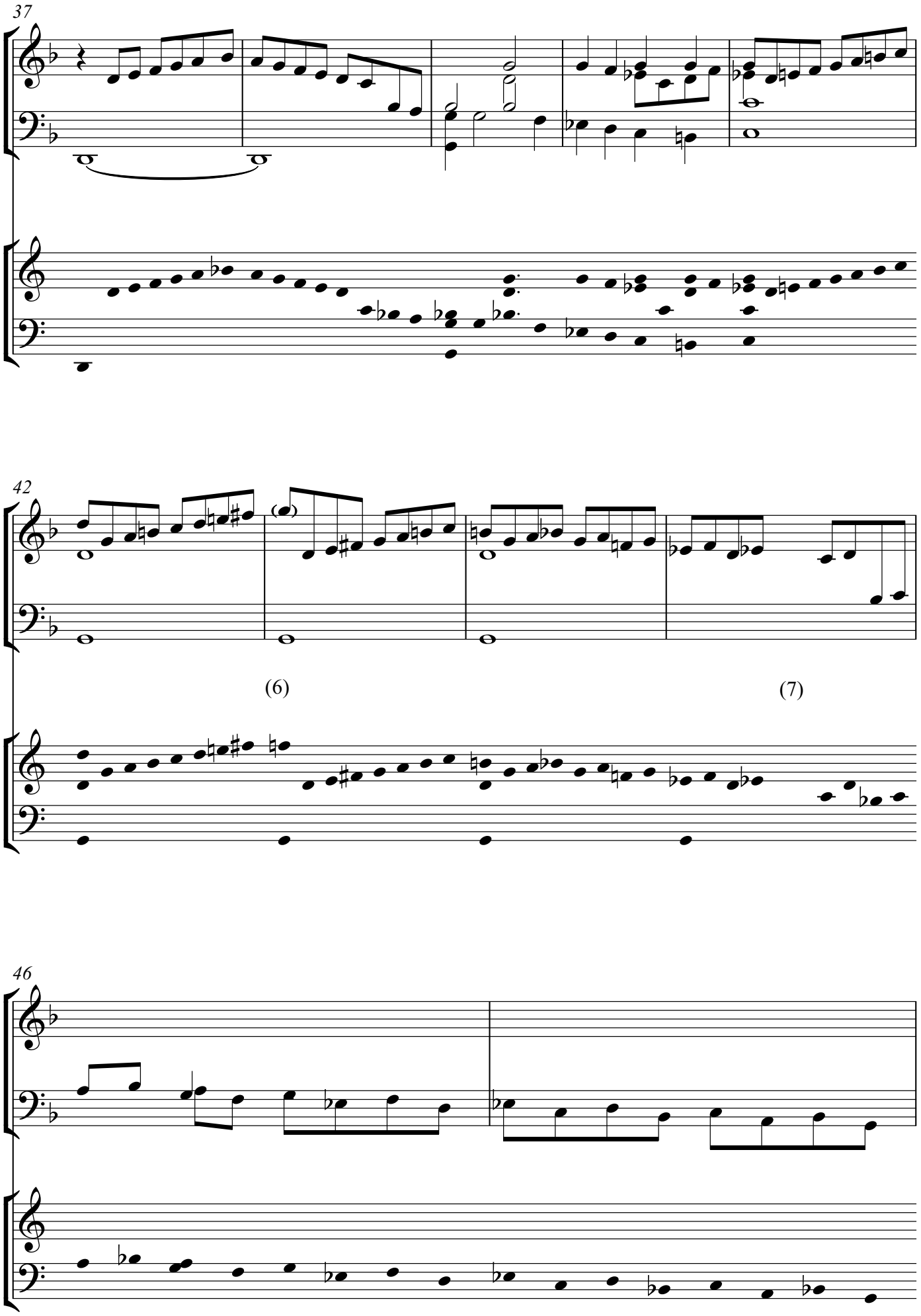

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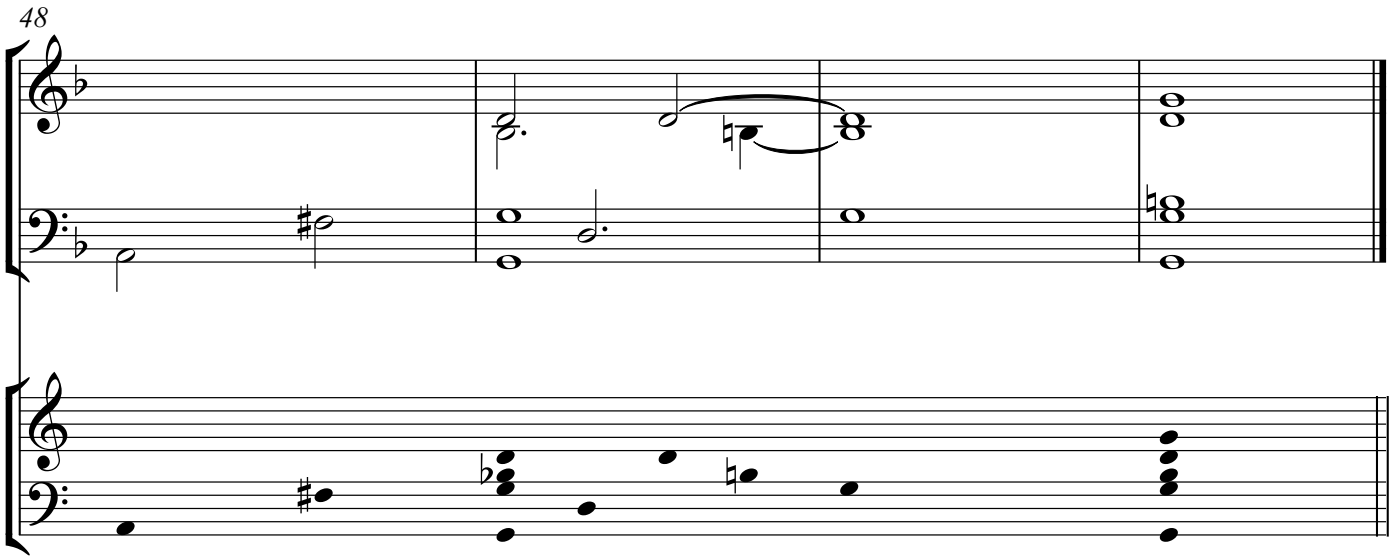

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Toccatas in the Pesaro b.10 *manuscript*

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Editorial notes

to the transcriptions from the *Pesaro b.10* manuscript

Notes to Toccata, *f. 6^{v} (top)*:

(1) The placement of dots under the tablature characters, typically indicating the weak divisions of the beat, suggests that this is an upbeat.

(2) Given the inadequate rhythmic indications in the original, the subsequent material is better accommodated within a structured beat if this is treated as a crotchet.

(3) Although there is no rhythmic indication in the original tablature, it makes sense to adjust this to a crotchet in order to accommodate a more regular beat.

(4) I have added notes here to create a more organic figure. I have also changed the rhythm to crotchets for this bar.

(5) The first rhythmic indication for this piece appears at this point in the original tablature. The indicated rhythm would suggest a minim followed by quavers. However, I have assumed a crotchet and quavers, which fits the figure and a regular bar structure.

(6) Further to my editorial suggestion in note (5) above: my suggested reconstruction for the subsequent figures, for which no rhythmic indications appear in the original tablature, is based on the similarity in the figures and the placement of dots under the tablature characters.

(7) This figure is roughly a repeat of the previous figure and harmony, so that it may be assumed that the scribe inadvertently copied the same material twice.

(8) No change in rhythm is indicated here in the original tablature; the rhythm in the reconstruction is my suggestion, in order to better fit a regular beat structure.

(9) Only the rhythm for the chord is indicated, but the figures suggest that my reconstruction is likely.

(10) My reconstruction of the rhythm for this bar follows the shape of the previous bar. The indicated rhythm on the penultimate tablature character of the piece is nonsensical – perhaps it was intended for the last character.

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Notes to Toccata, *ff. 6^{v} – 7:*

The original tablature is notated without barlines. Further, there are no rhythmic indications in the original tablature until the point which corresponds to bar 21 of my interpretative transcription. Thus, all rhythms until this point in the interpretative transcription are conjectural.

(1) The fingering dots in the original tablature, which should fall on weak divisions of the beat, do not match my suggested transcription in bars 19 and 20 of the interpretative transcription, but I have assumed that these are erroneous in the original at this point.

(2) In the interpretative transcription, I assumed that the rhythmic indication was misaligned in the original.

(3) Treating the figure as a sextuplet allows it to fit the bar.

(4) The figure suggests a sextuplet rhythm.

(5) The clarity of the original symbols notwithstanding, I have assumed that the rhythmic indications are erroneous and that a quaver rhythm was actually intended throughout, in order to accommodate the figure in the bar.

(6) No rhythms are indicated in the original, but I have suggested longer note values in the interpretative transcription.

Notes to Toccata, *ff. 16^{v} – 17:*

There are no rhythmic indications for this piece in the original tablature. The rhythm in the interpretative transcription is my suggested reconstruction.

(1) A d' rather than the original c' is expected here, as per my interpretative transcription.

(2) Although an F is indicated, a G is expected here, as I have indicated in the interpretative transcription.

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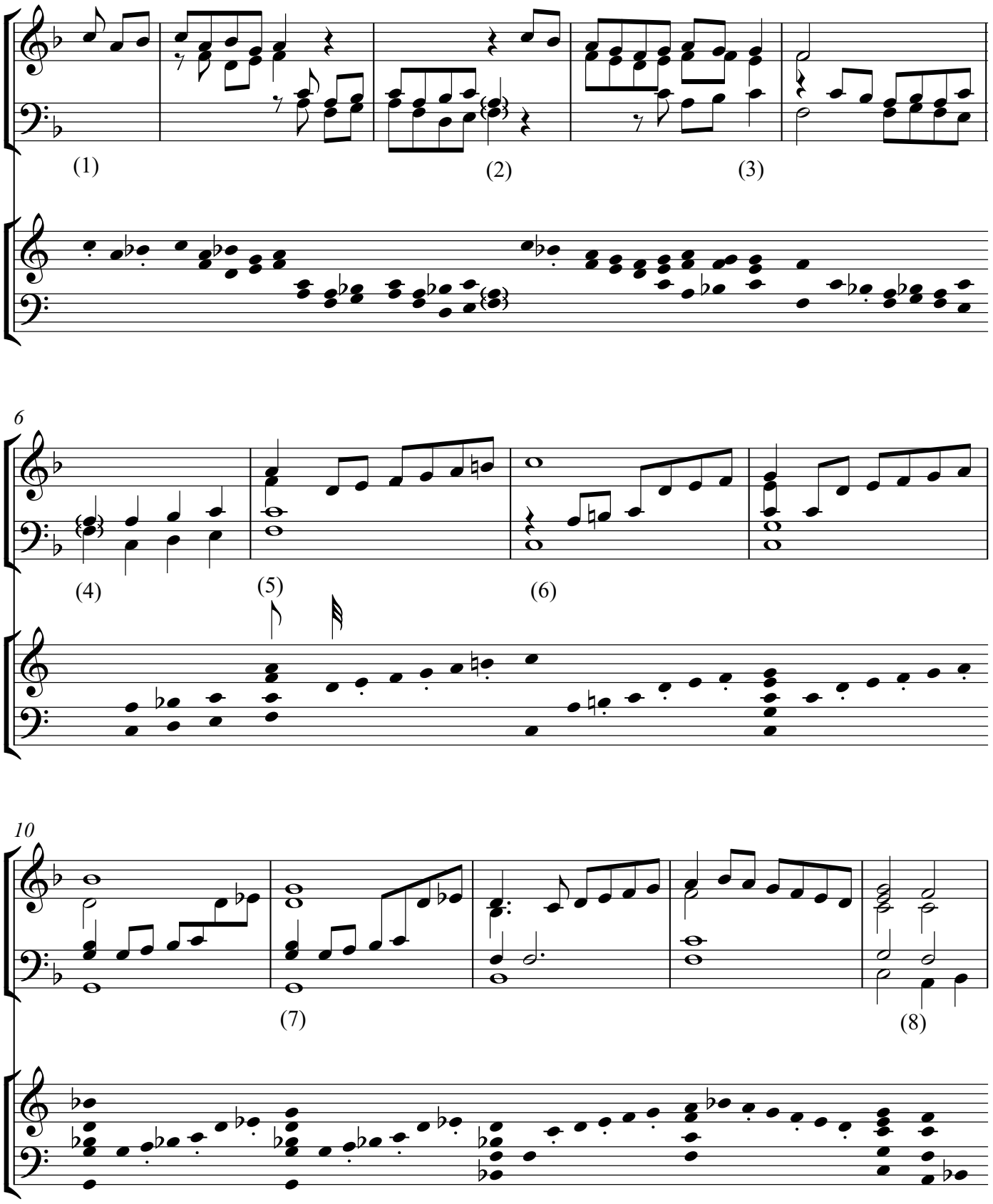
Toccata

Pesaro b.10, f. 6v (top)



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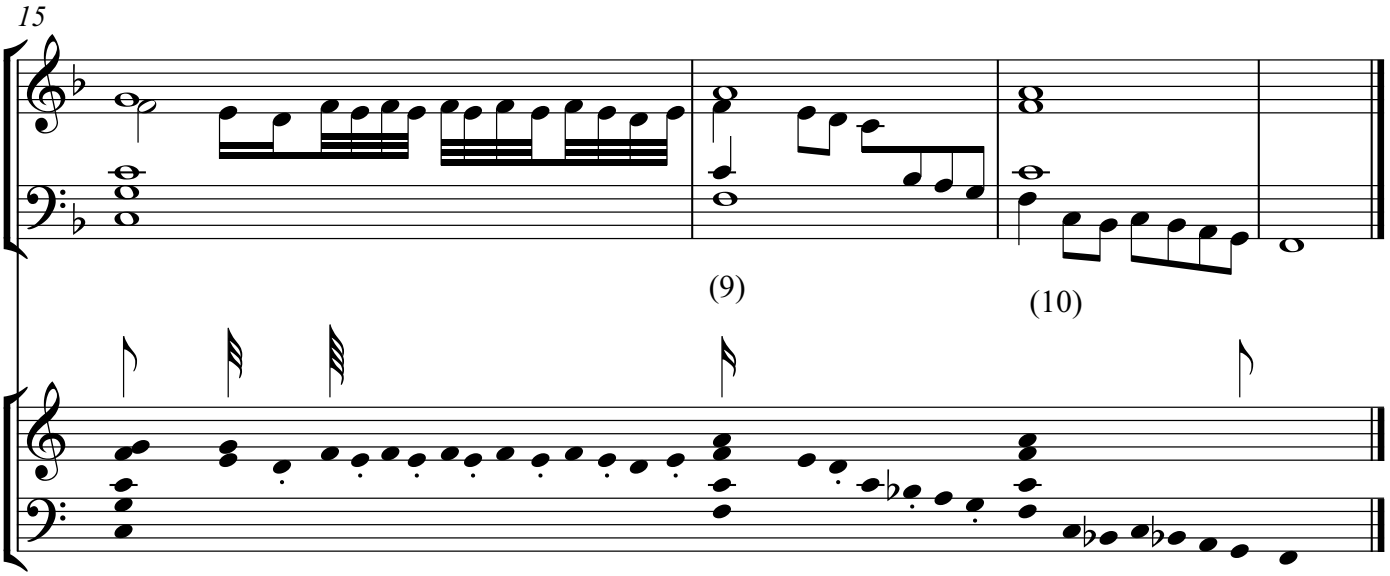

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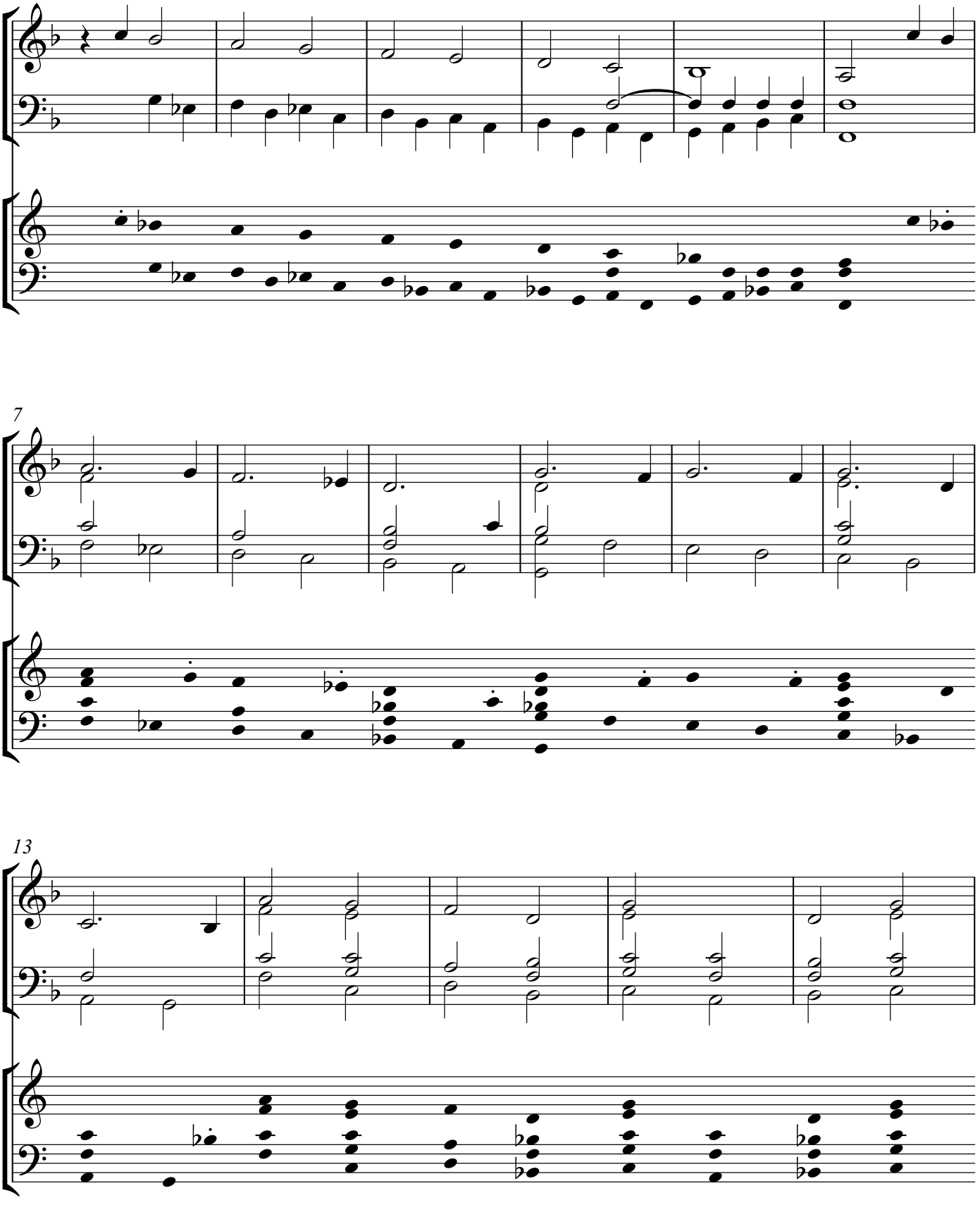
Toccata

Pesaro b.10, ff. 6v - 7



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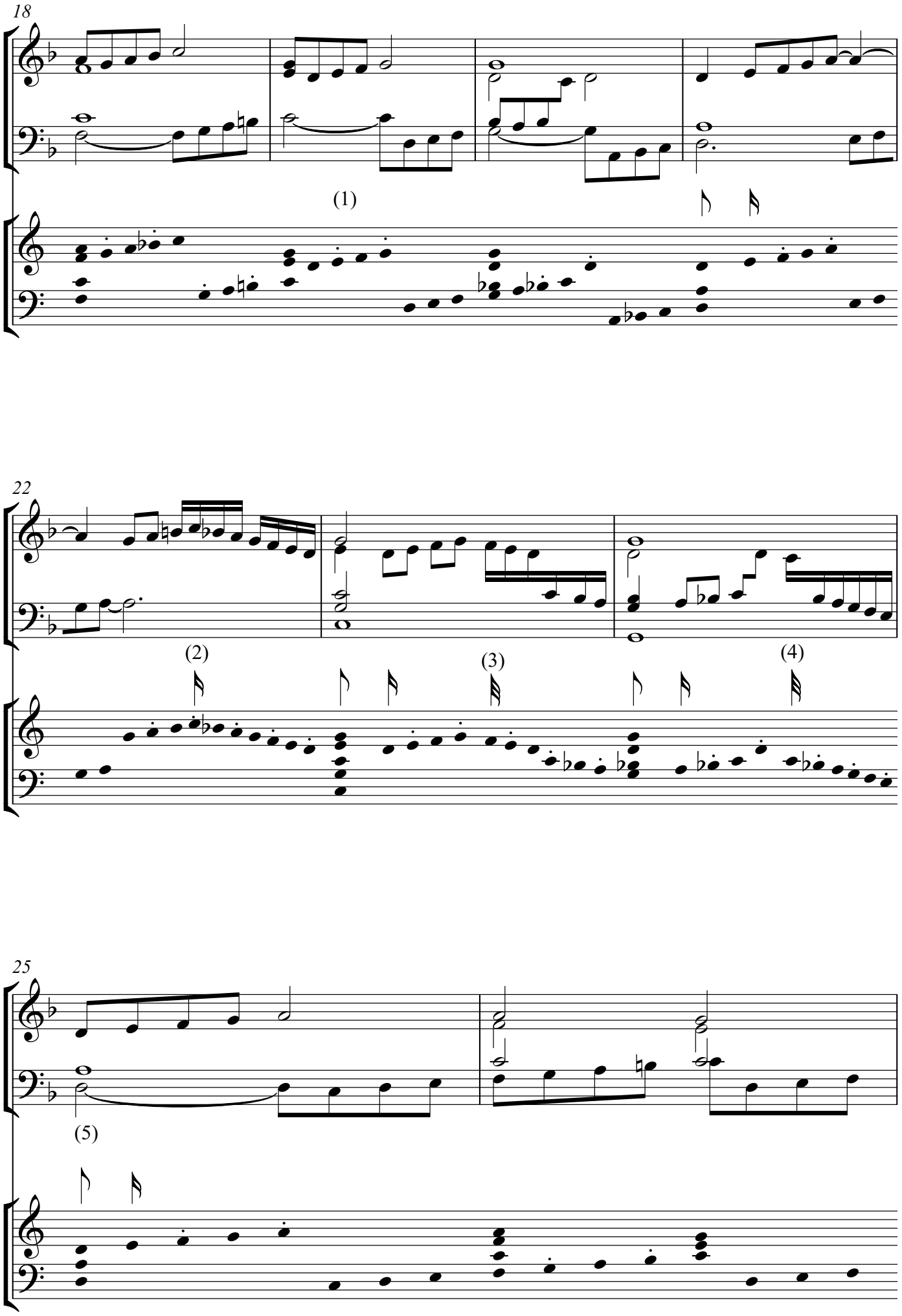

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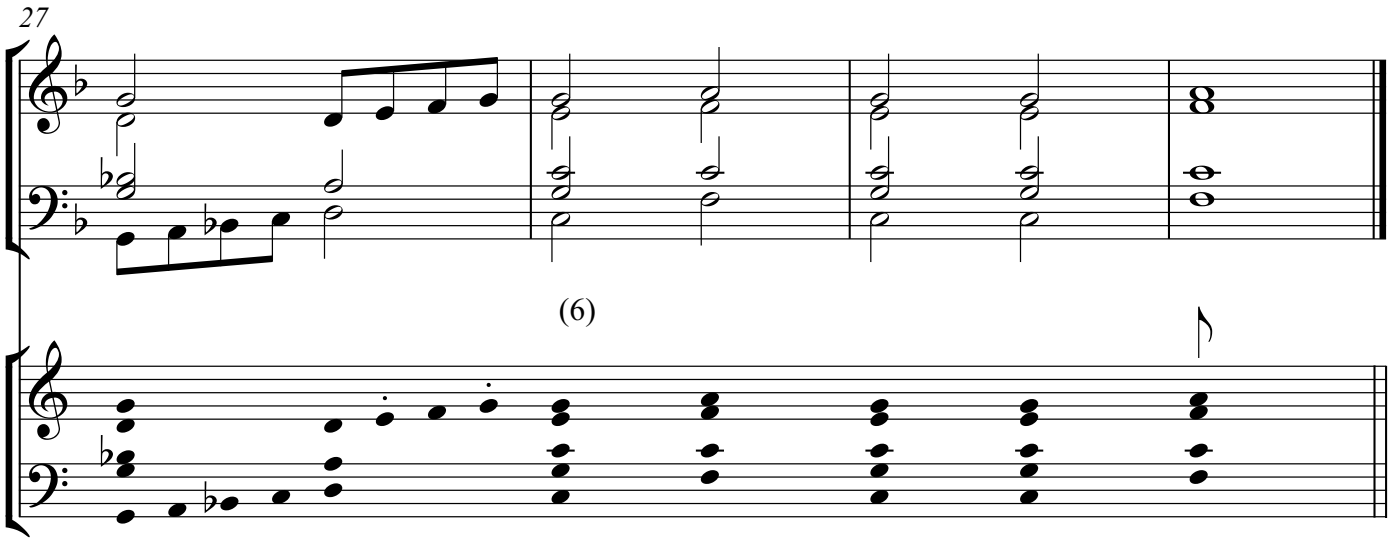

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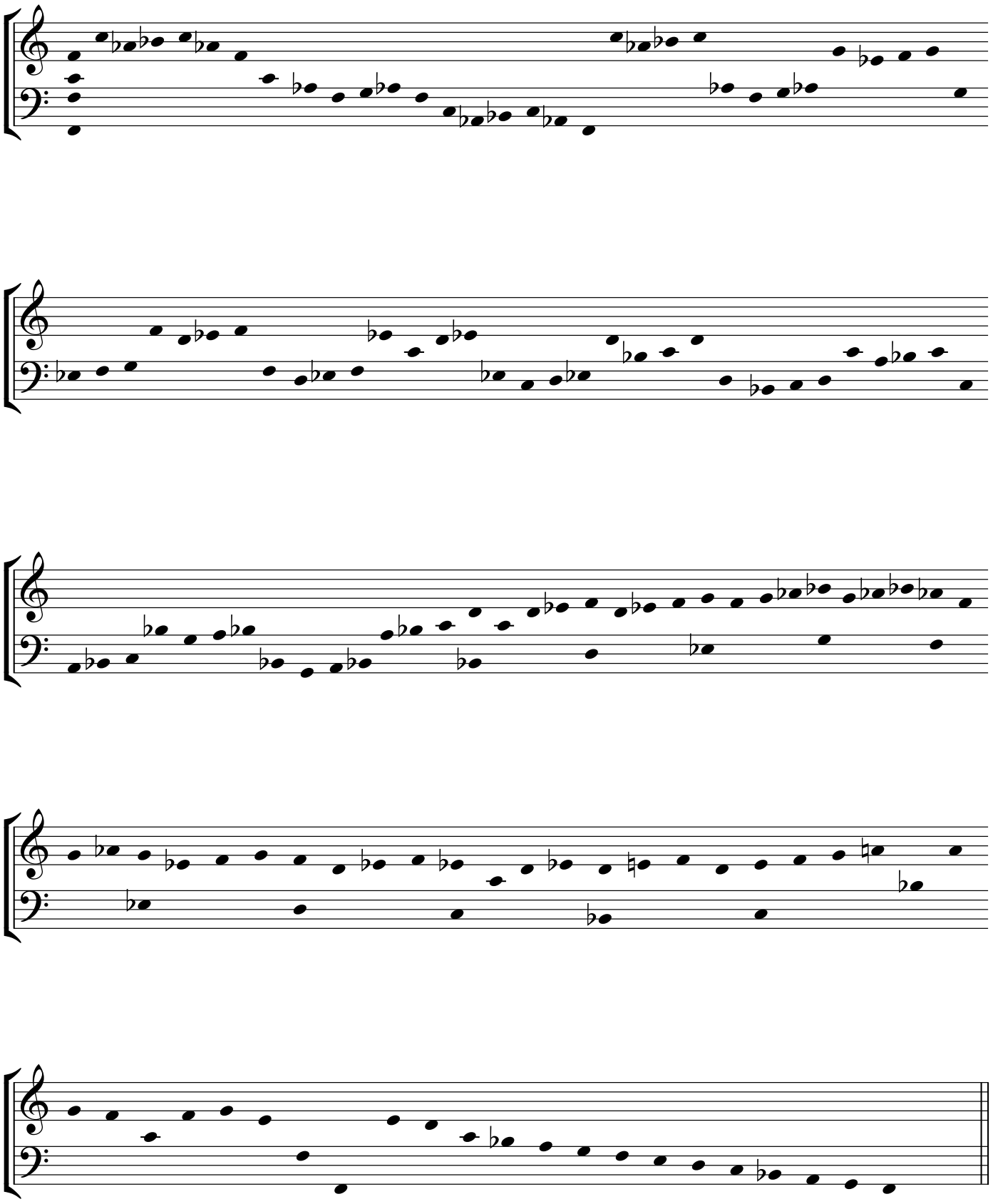
Fantasia

Pesaro b.10, ff. 10v - 11



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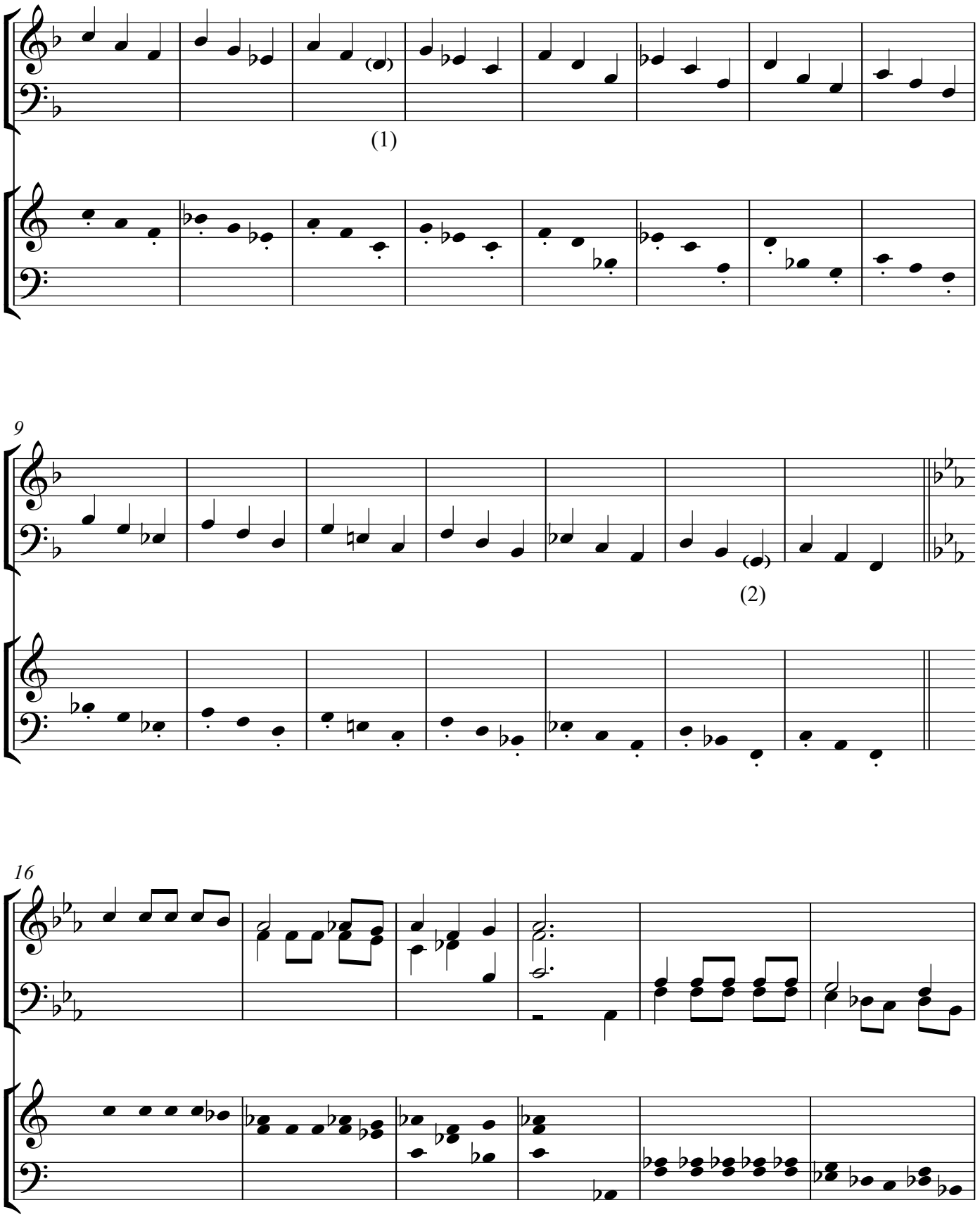
Toccata

Pesaro b.10, ff. 16v - 17



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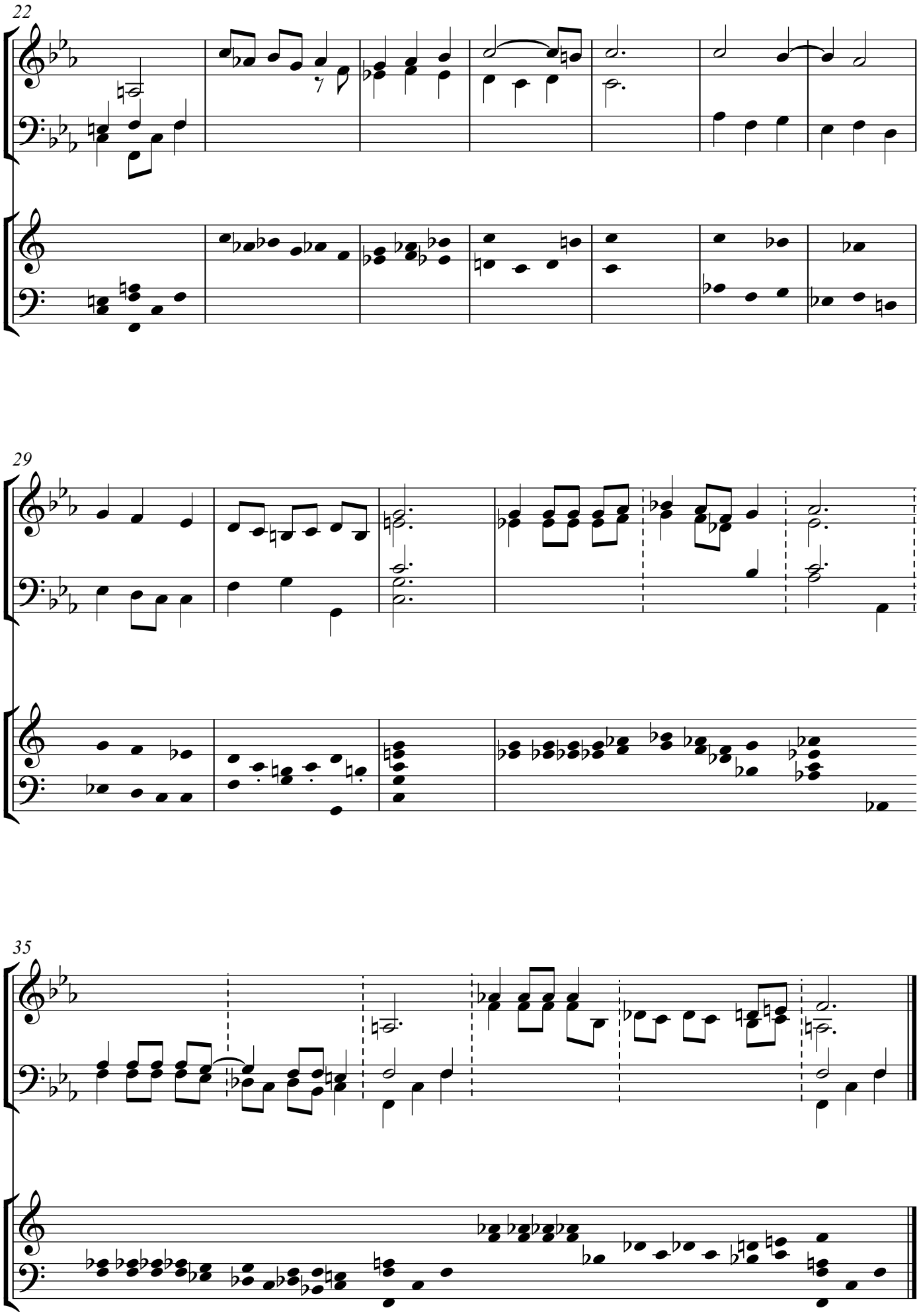

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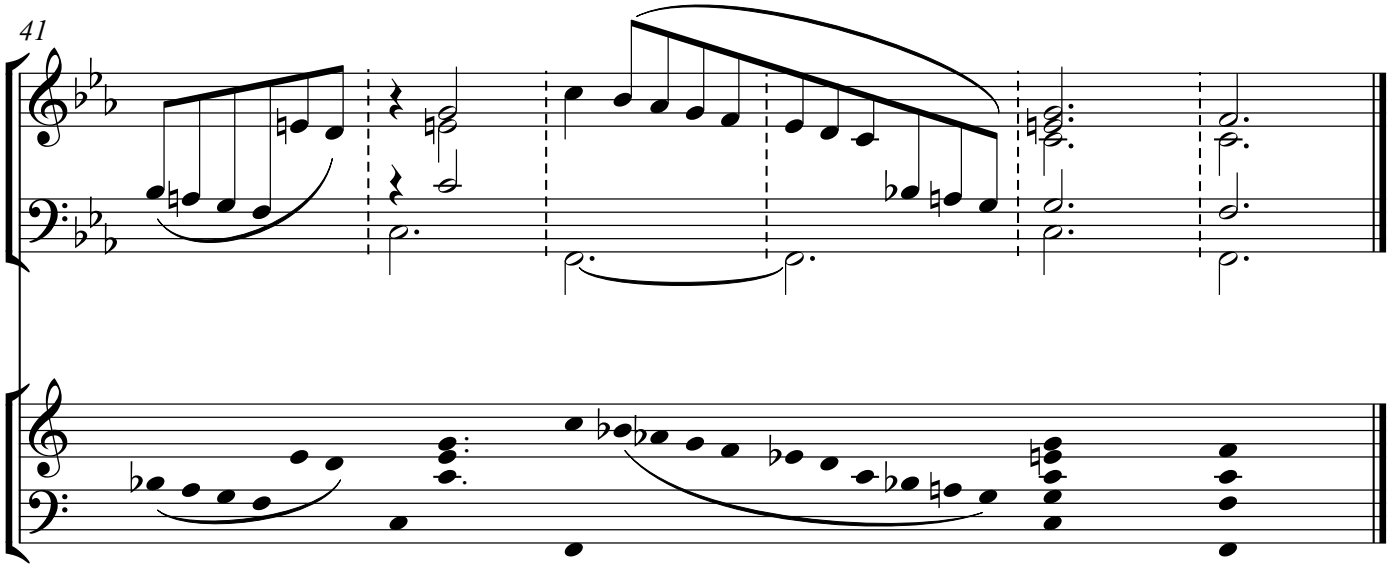

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Toccatas in the Rome 1608 *manuscript*

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Editorial notes

to the transcriptions from the *Rome 1608* manuscript

Notes to [Toccata], *f. 5^{v}:*

(1) In the original tablature, there is a cancelled '4' on the fourth course at this point.

(2) Apart from the final barline, this is the only barline which occurs within the piece; it appears as a single line followed by four dots arranged vertically. The final barline is a vertical line with dots placed on either side.

Notes to [Toccata], *f. 6:*

(1) The original tablature ends here, without a final barline. Folio 6^{v} appears to start with a new piece, as the beginning of the first tablature staff has an initial double barline, which the scribe of this manuscript used at the start of each new piece. Perhaps this *[Toccata]* is connected to this untitled piece on folios 6^{v} to 7, however, they do not share the same *finalis*. I have chosen to suggest a final bass note for the toccata.

Notes to [Untitled], *ff. 6^{v} – 7:*

(1) In the manuscript, the tablature character on the first course is smudged or cancelled.

(2) Before the chord, which appears on the second system on folio 7, there is another chord which has been deliberately cancelled by the scribe. Interestingly, it presents the same chord, in the same voicing, but using a different "chord shape" or fingering, as the notes are placed on different strings.

(3) The intention of what appears to be a barline for the end of a section, with a crotchet rhythm value placed above, is unclear.

(4) The rhythm is somewhat dubious, breaking out of the regularity which prevails. I have reconstructed the passage somewhat in the interpretative level.

(5) In the interpretative transcription, I have reconstructed the otherwise dubious rhythm of this passage.

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Notes to [Toccata], *ff. 8^{v} – 11:*

(1) This note is missing in the original tablature, but is anticipated, given the pattern in the preceding figures.

(2) If a regular bar structure is assumed, this either forms a two-beat bar, or the chord must be four beats long.

(3) The scribe seems to have corrected this tablature character from a '0' to a '2'.

(4) Some scratching or correcting over tablature characters, leads to some unclarity in the original tablature.

(5) The triple meter is not indicated in the original, but I have suggested this as derived from the rhythmic grouping of the figures from this point.

(6) The inner voices of the chord are somewhat unclearly scribbled in the original tablature.

(7) To keep the three-beat structure, I have suggested extending the *groppo* in the interpretative transcription.

(8) From this point, the figures suggest duple time once more.

(9) Two rhythm symbols at this point in the original tablature were cancelled by the original scribe: a quaver rhythm above the tablature character for the d' ('5' on the third course) and a crotchet symbol over the f-sharp ('1' on the fourth course).

(10) The tablature characters are somewhat smudged in the original; I have assumed that this is not due to cancellations or corrections on the part of the scribe and that the tablature characters are intended.

(11) There is an ink blot or illegibly smudged character on the line for the sixth course in the original tablature. I have assumed that this is not an intentional symbol and therefore only followed the legible characters.

(12) A crotchet rhythm symbol over the first beat of this bar in the original tablature appears to have been cancelled by the scribe. I have therefore assumed that the passage continues in quavers.

(13) The minim rhythmic indication here seems nonsensical; in the interpretative transcription, I have suggested that it was unintentional.

(14) What seems to be a tablature character has been obliterated by an ink blot. Given the b' in the subsequent bar, I have assumed that the scribe intended a c'' here.

(15) The tablature character is smudged in the original, but I have assumed a '2' on the fourth course, i.e. g.

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(16) Some tablature characters at the start of the last system on folio 10^{v} were cancelled by the scribe.

(17) In order to fit the bar, I have assumed that the second g' is unintended.

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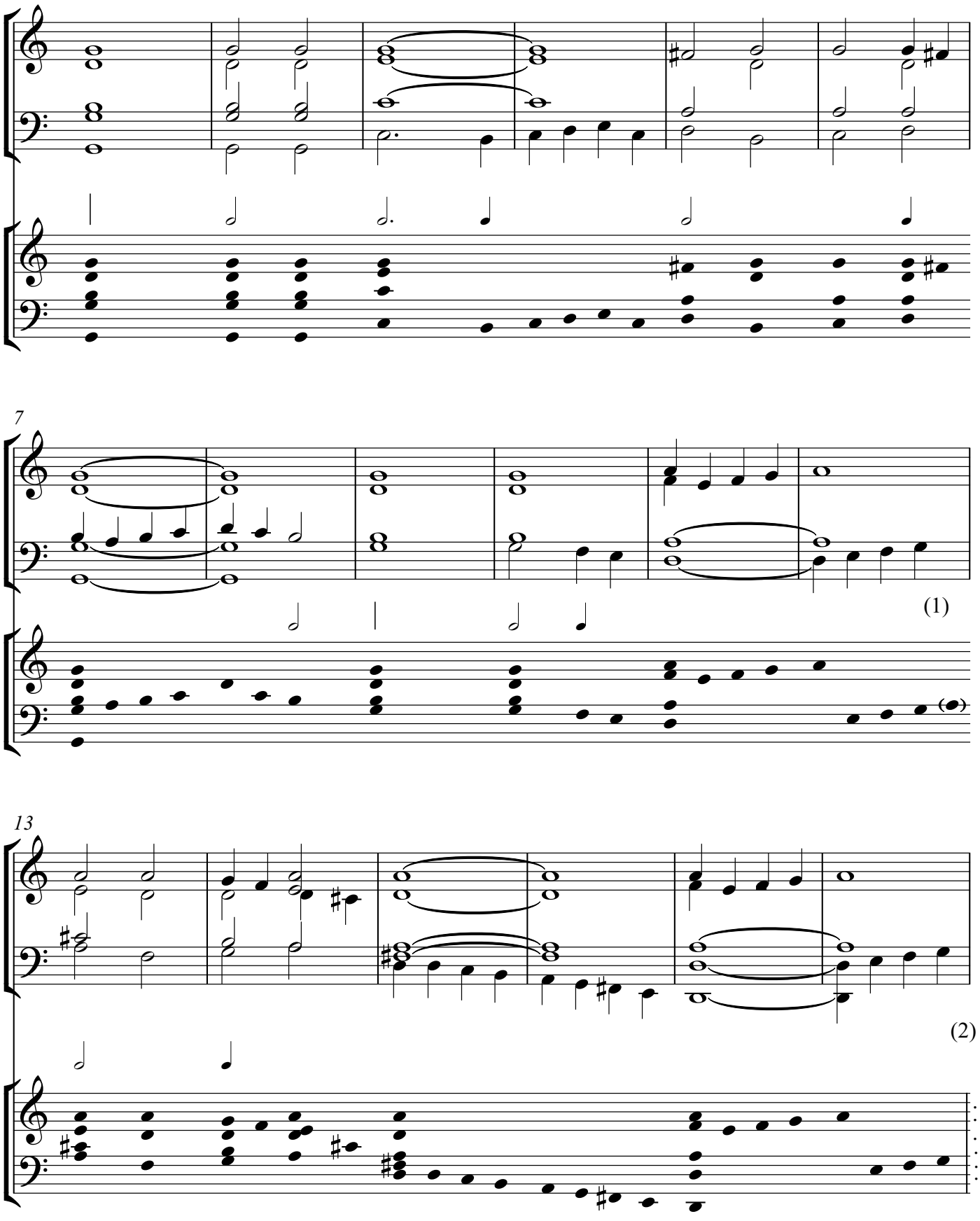
[Toccata]

Rome 1608, f. 5v



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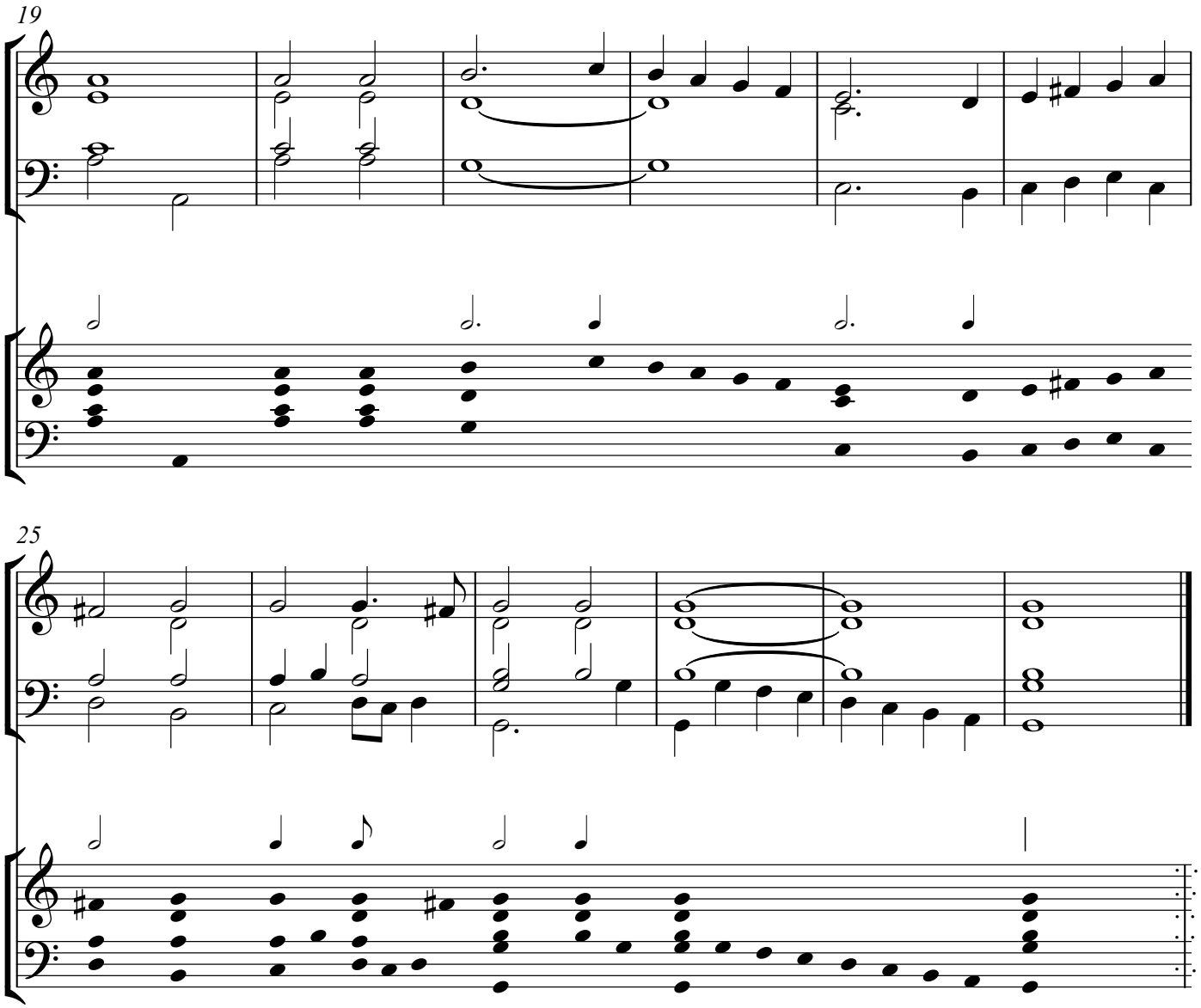

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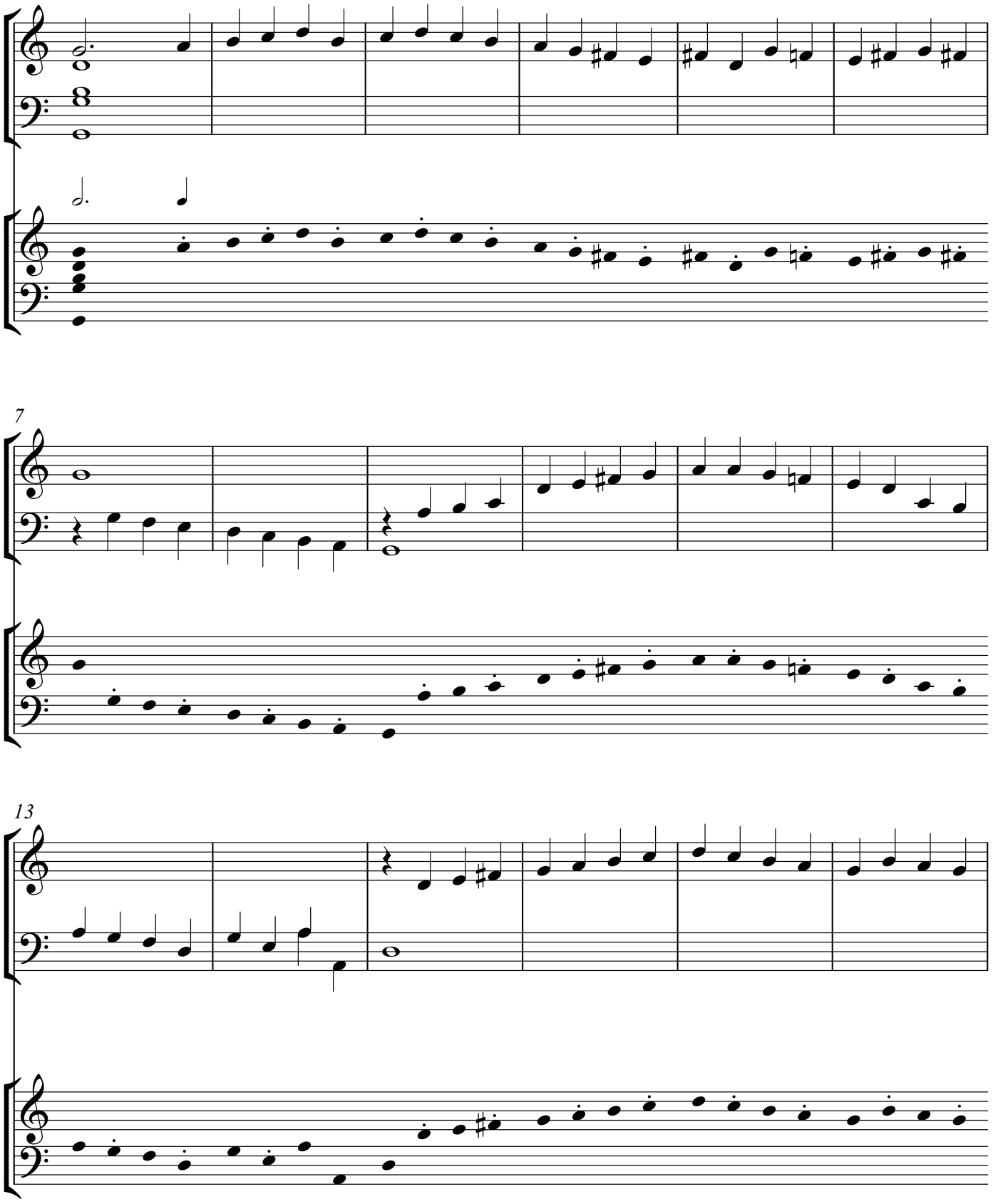
[Toccata]

Rome 1608, f. 6



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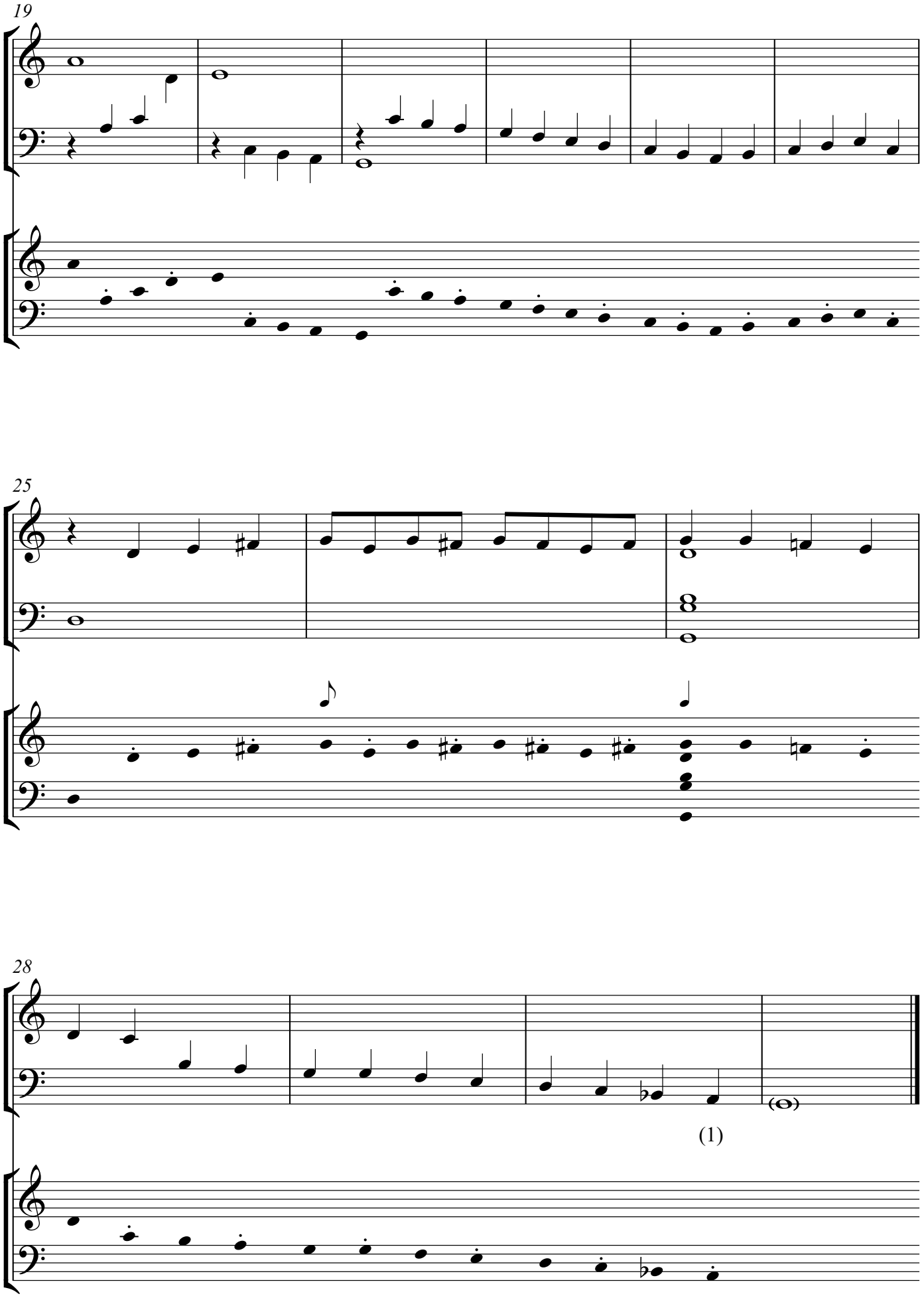

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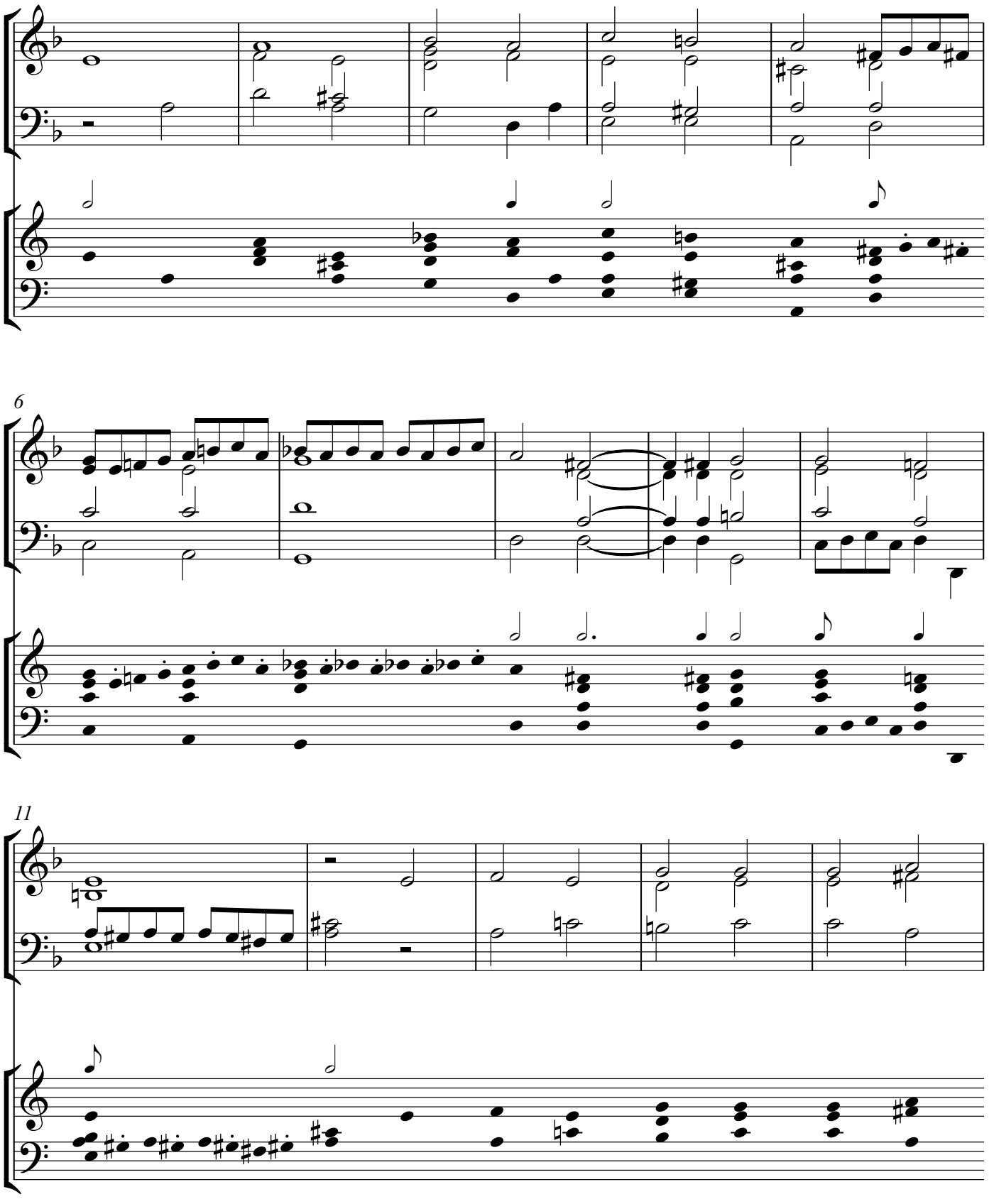
[Untitled]

Rome 1608, ff. 6v - 7



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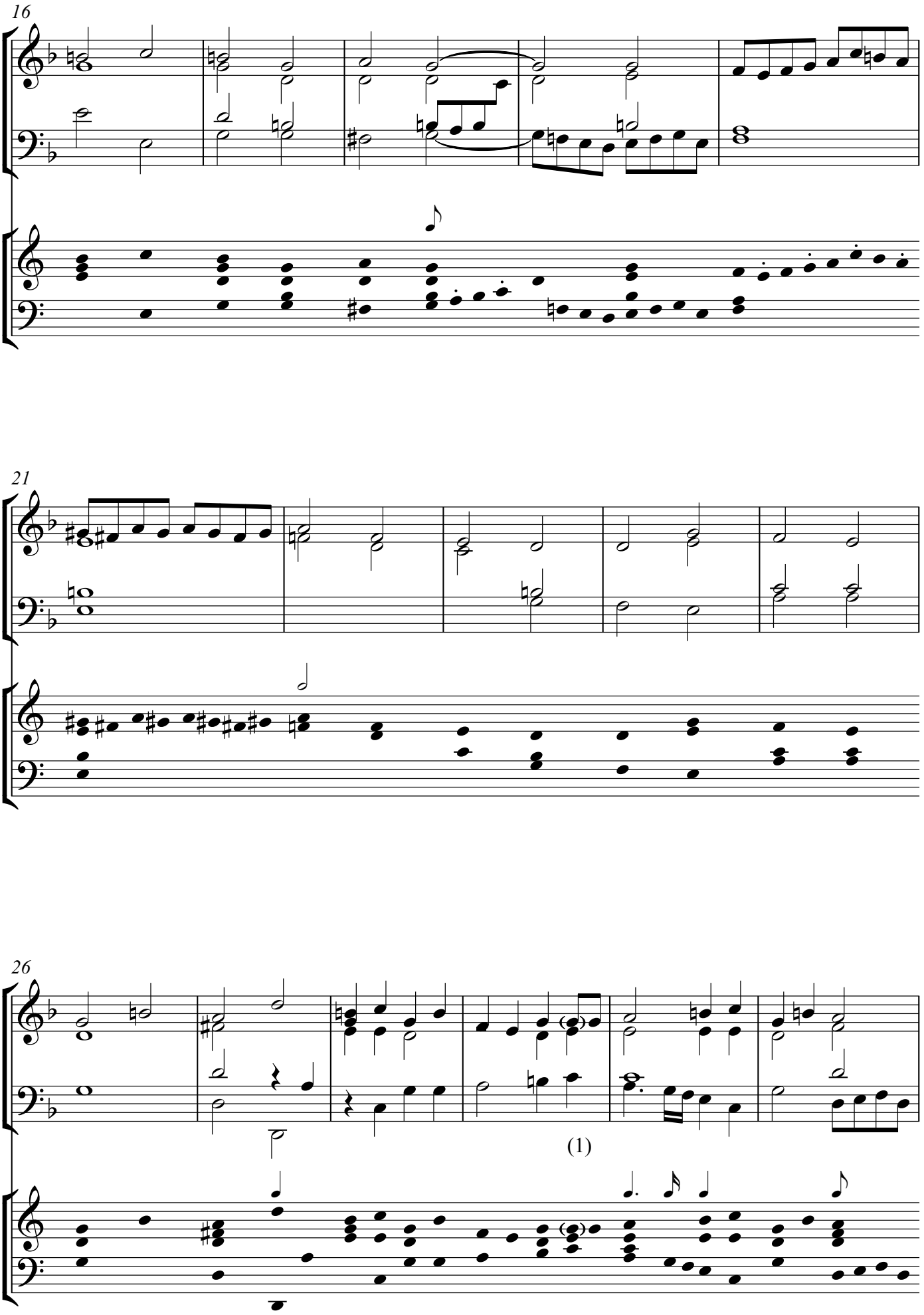

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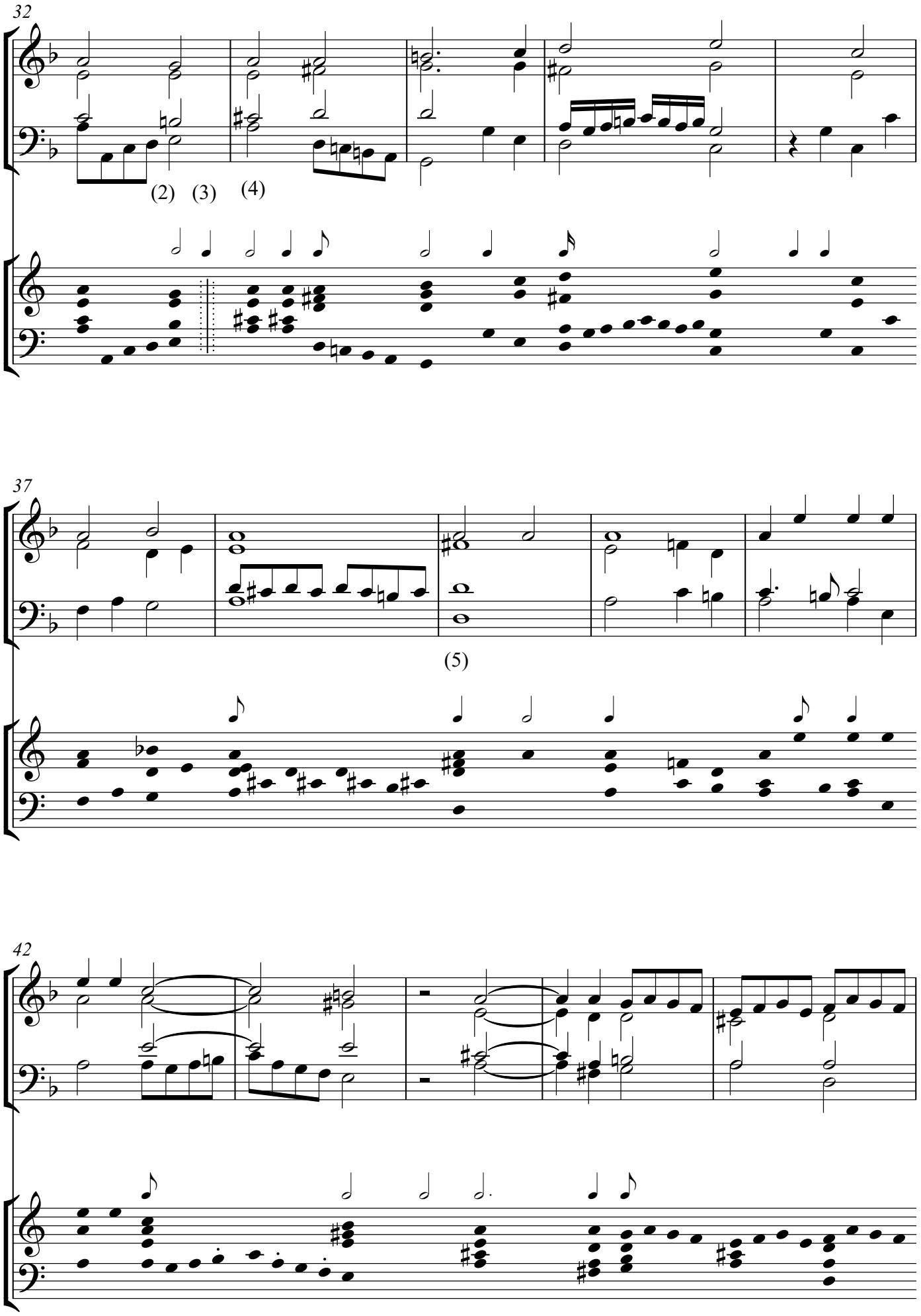

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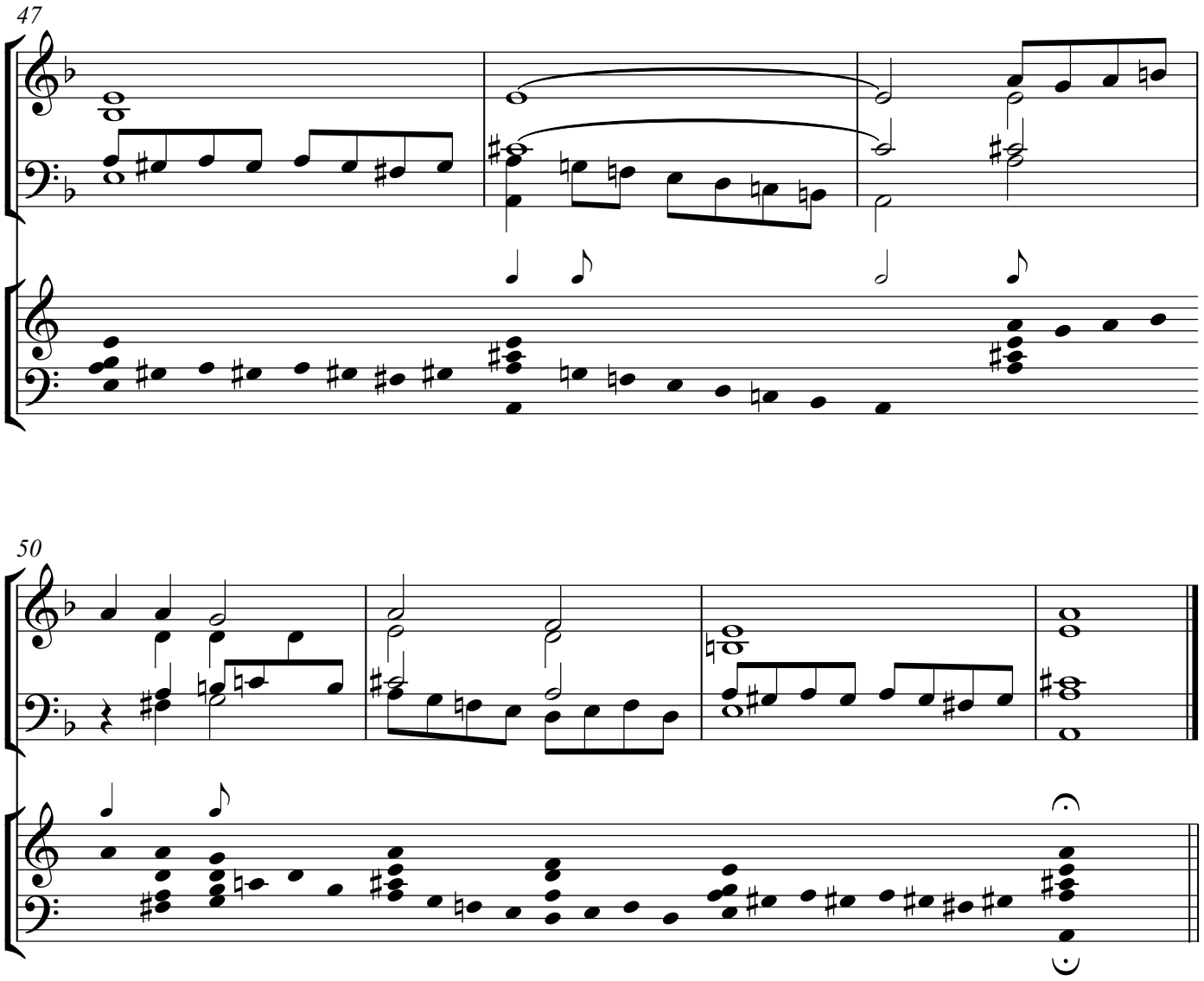

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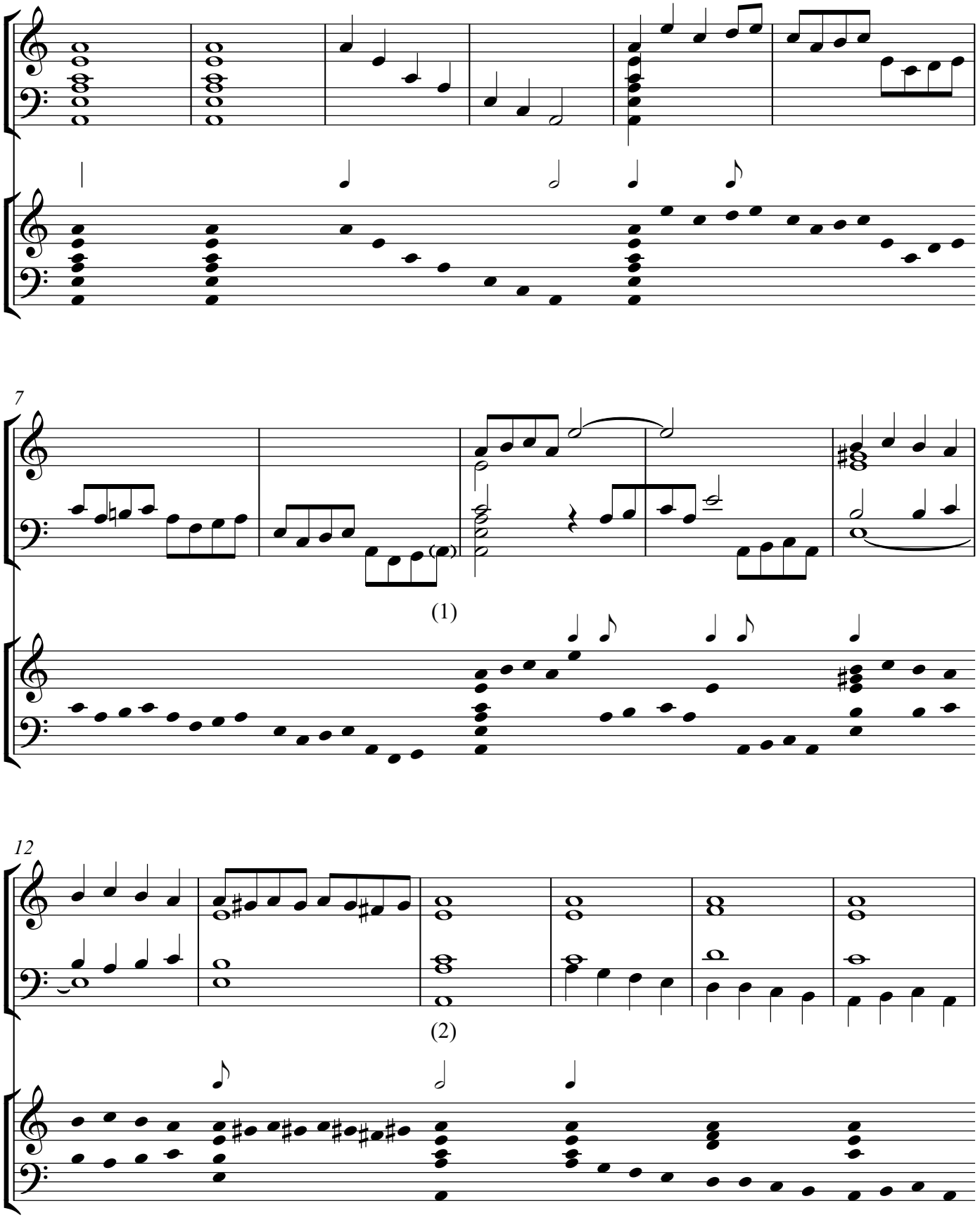
[Toccata]

Rome 1608, ff. 8v - 11



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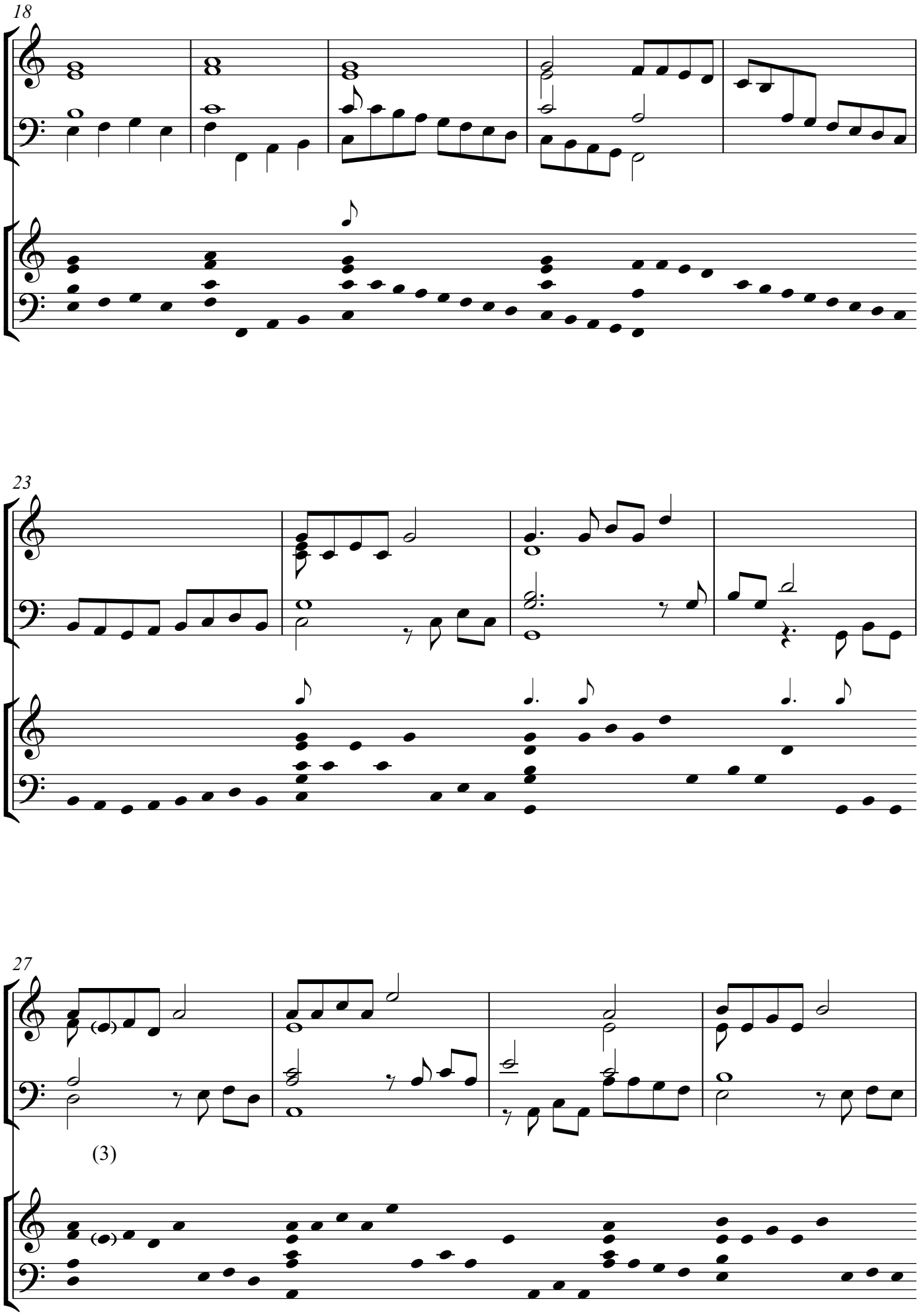

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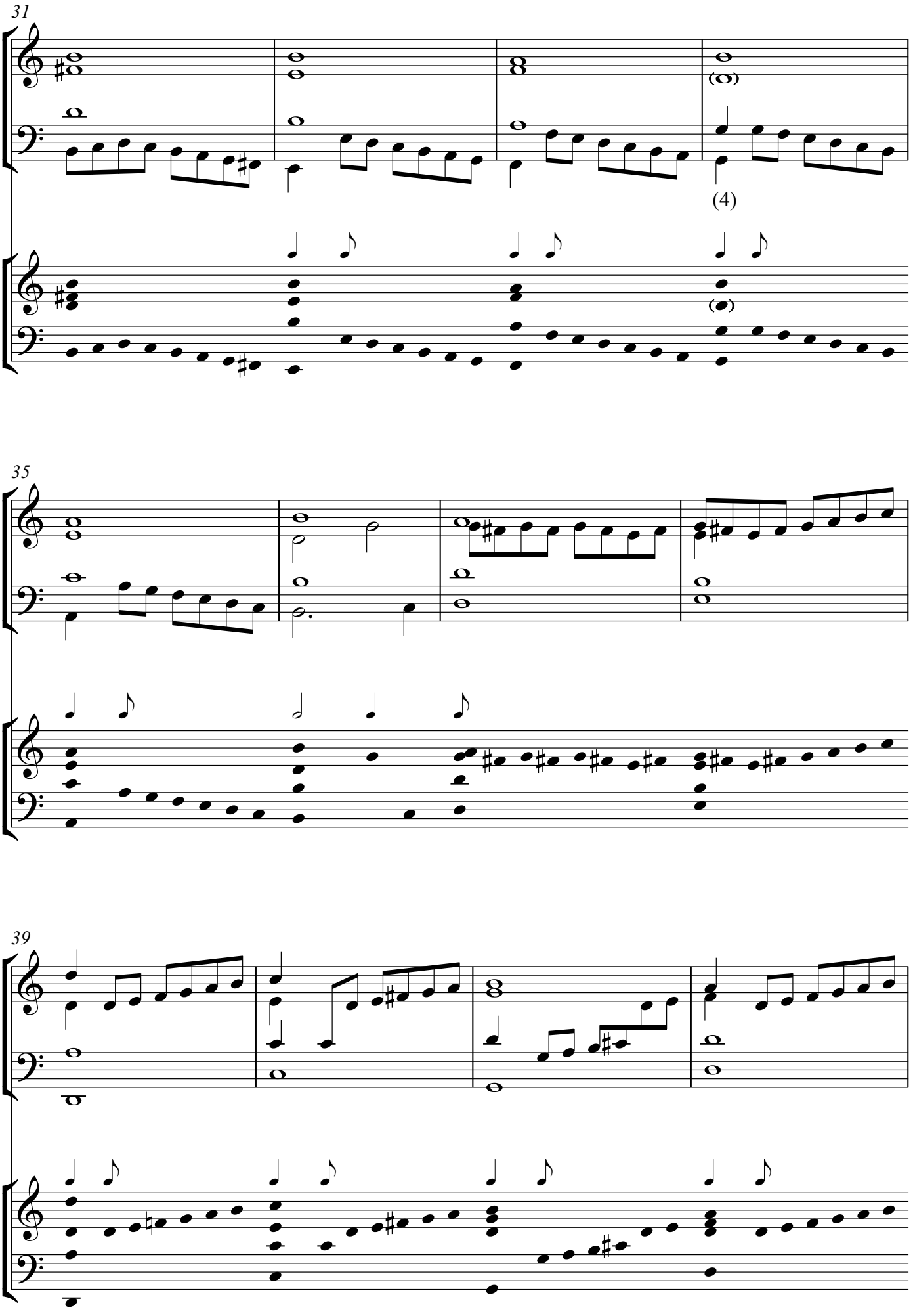

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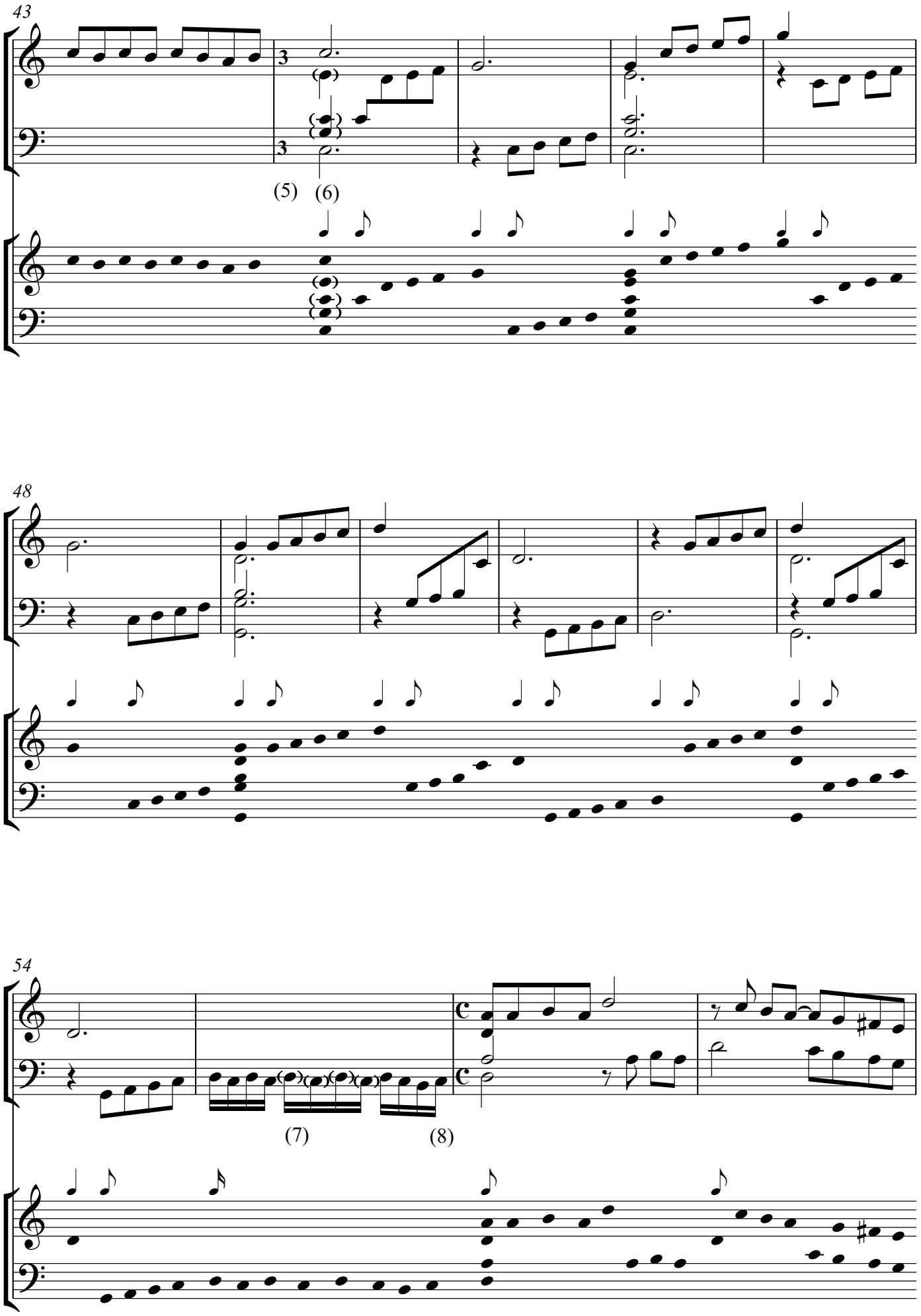

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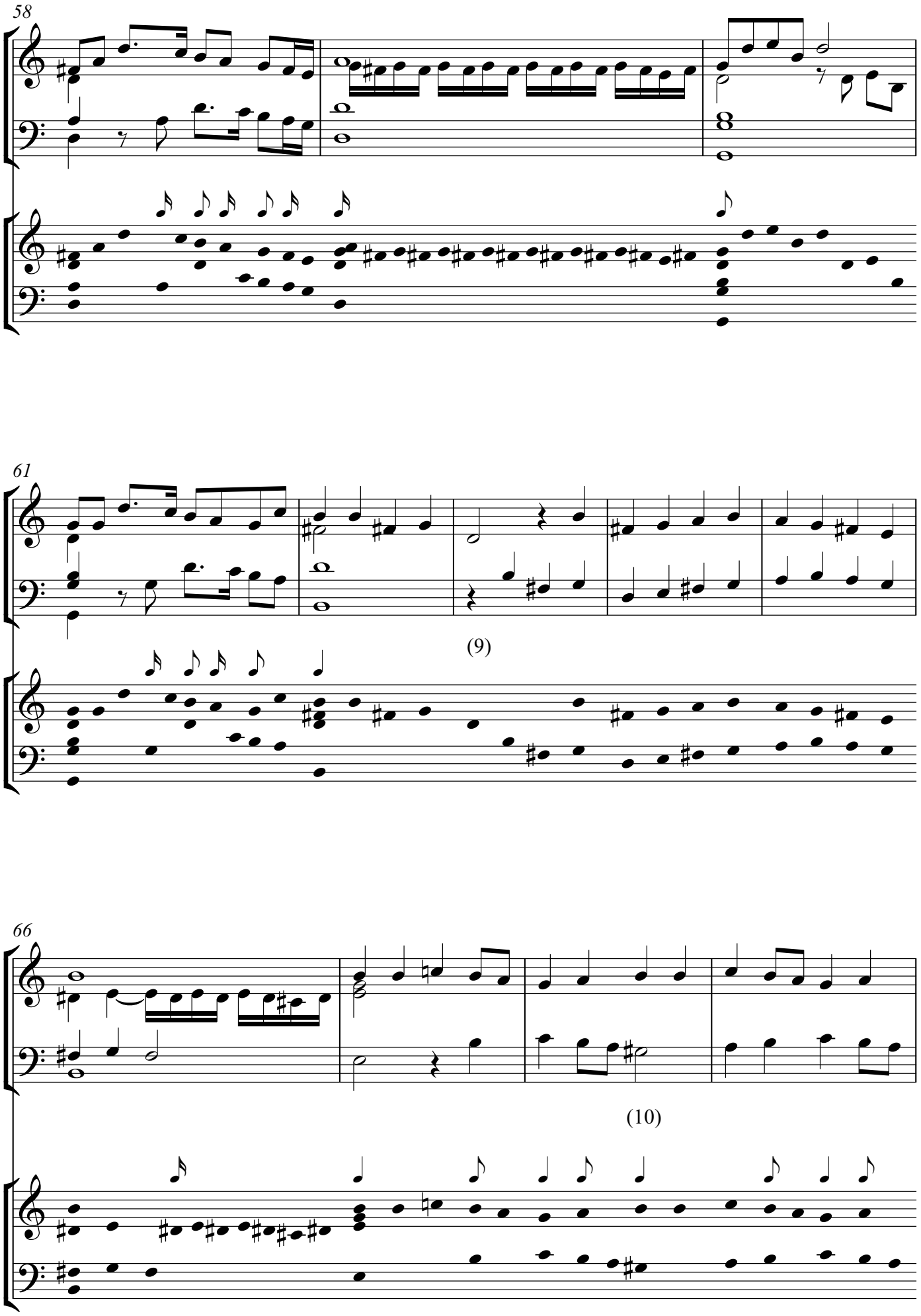

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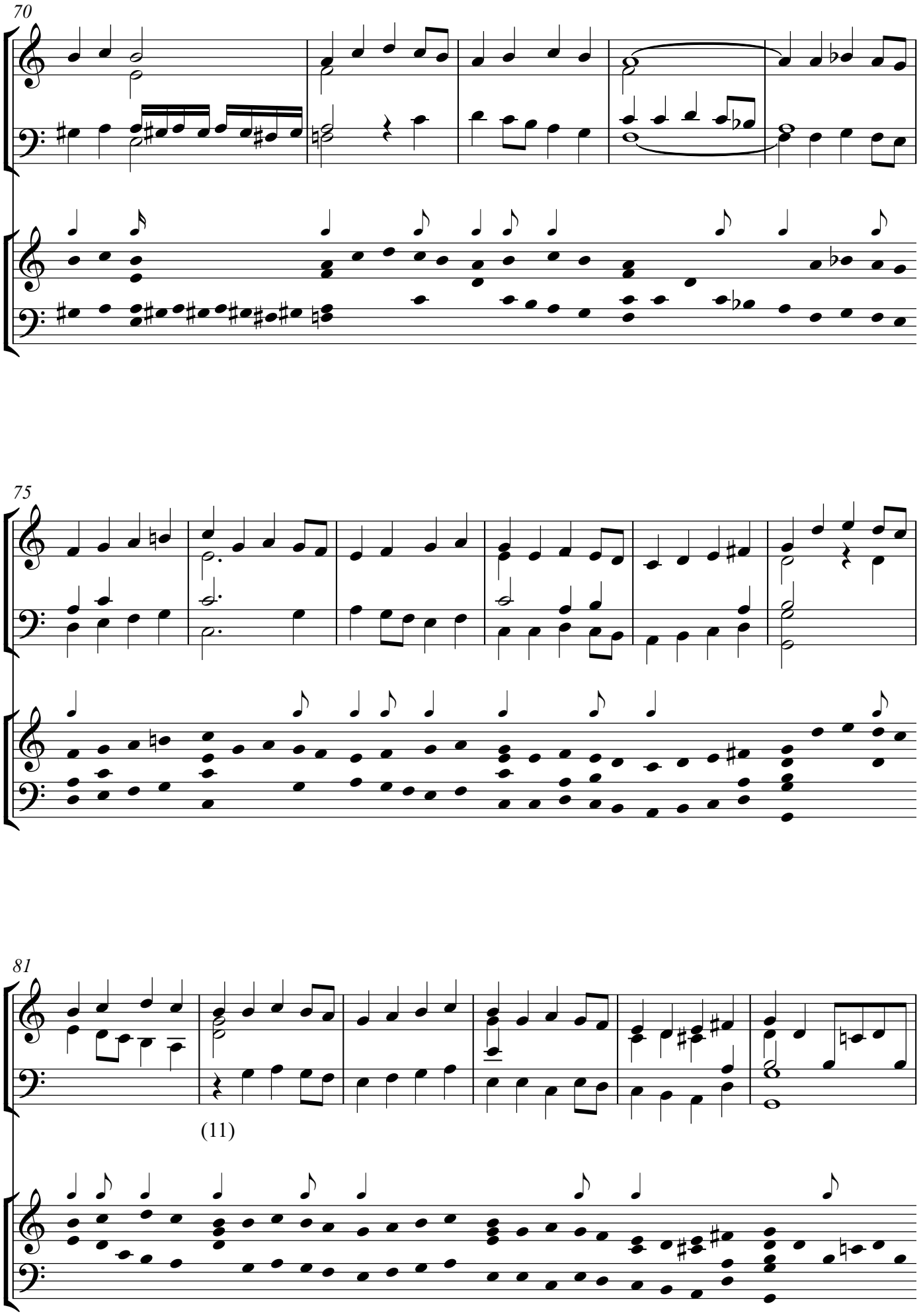

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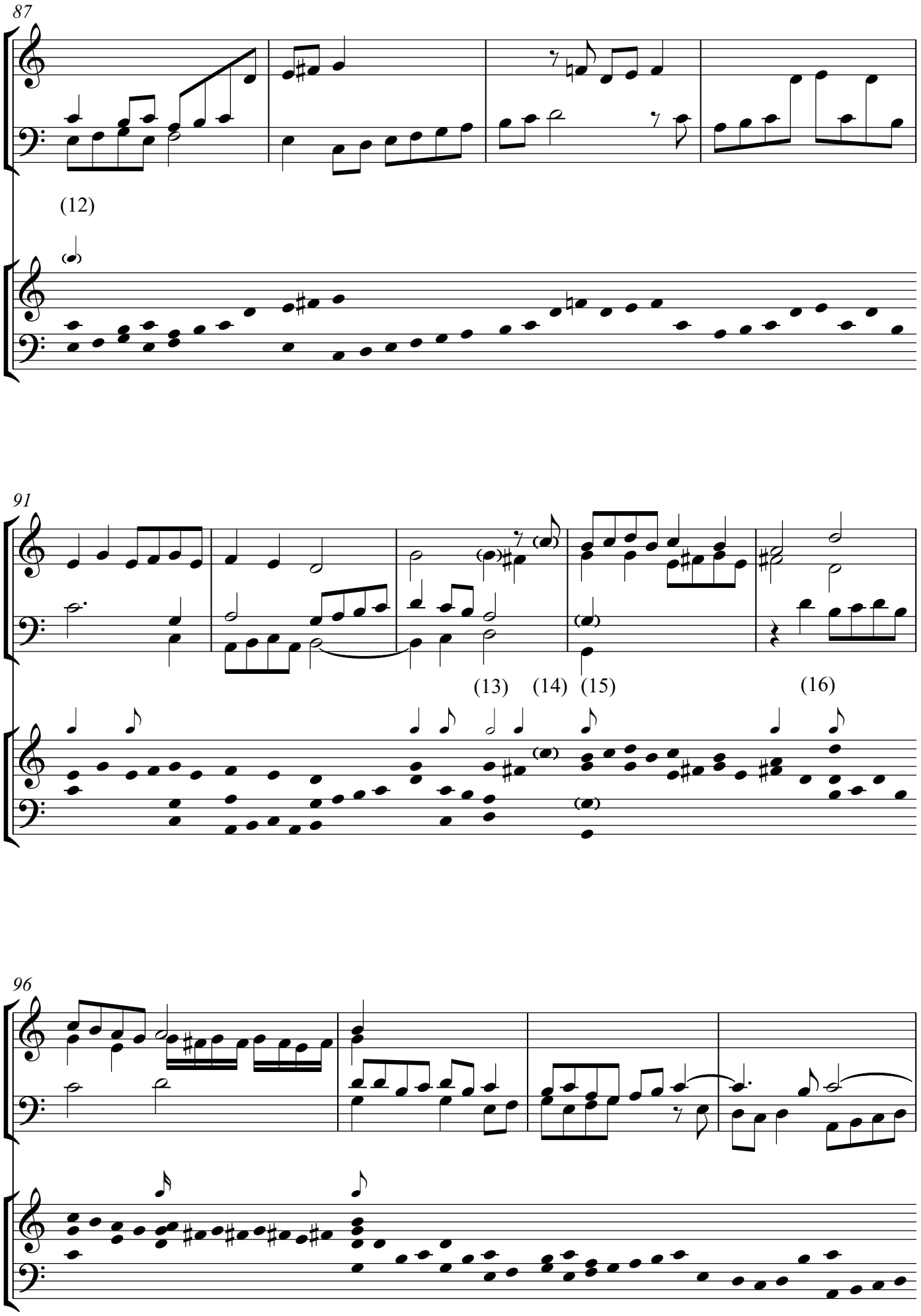

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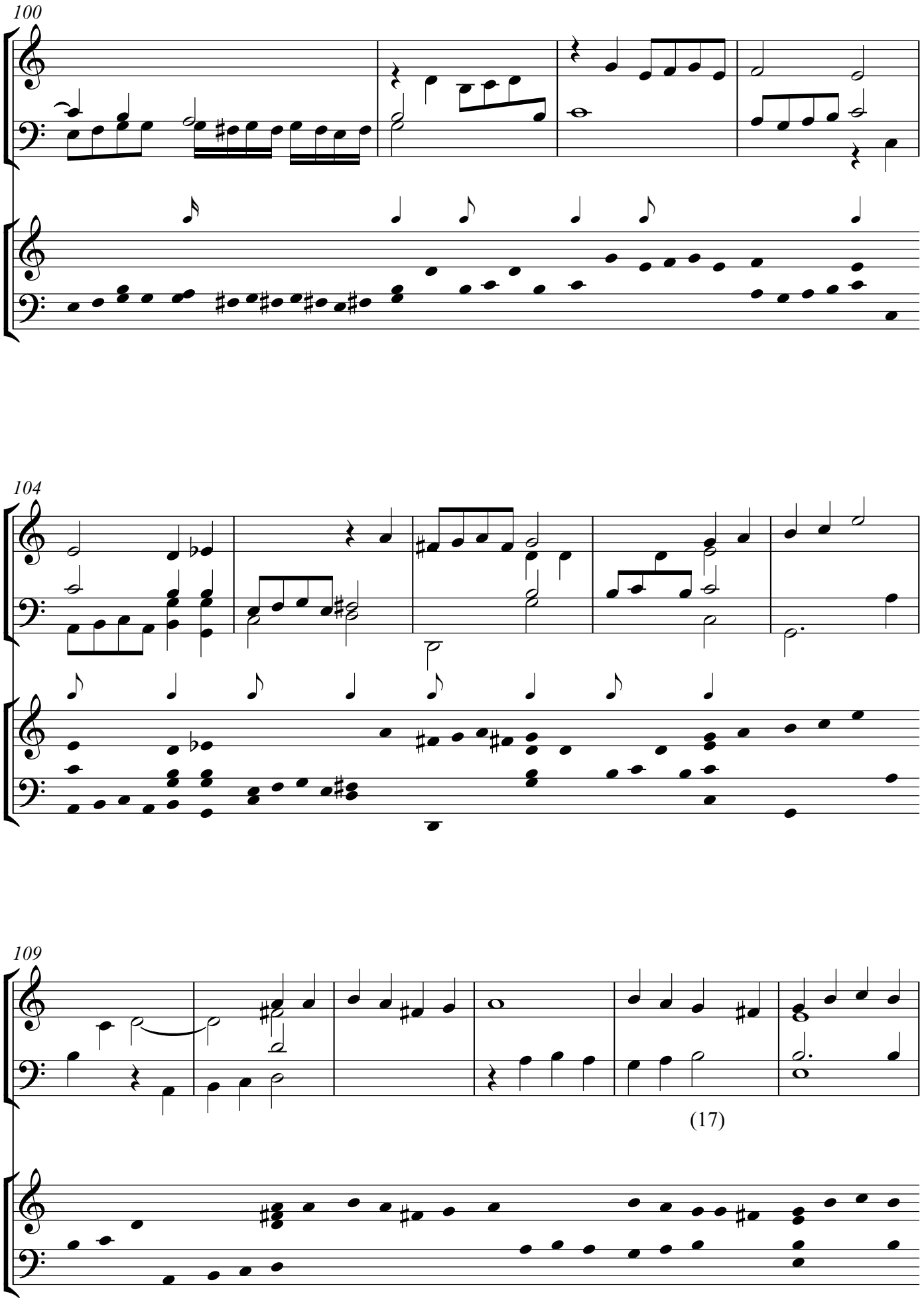

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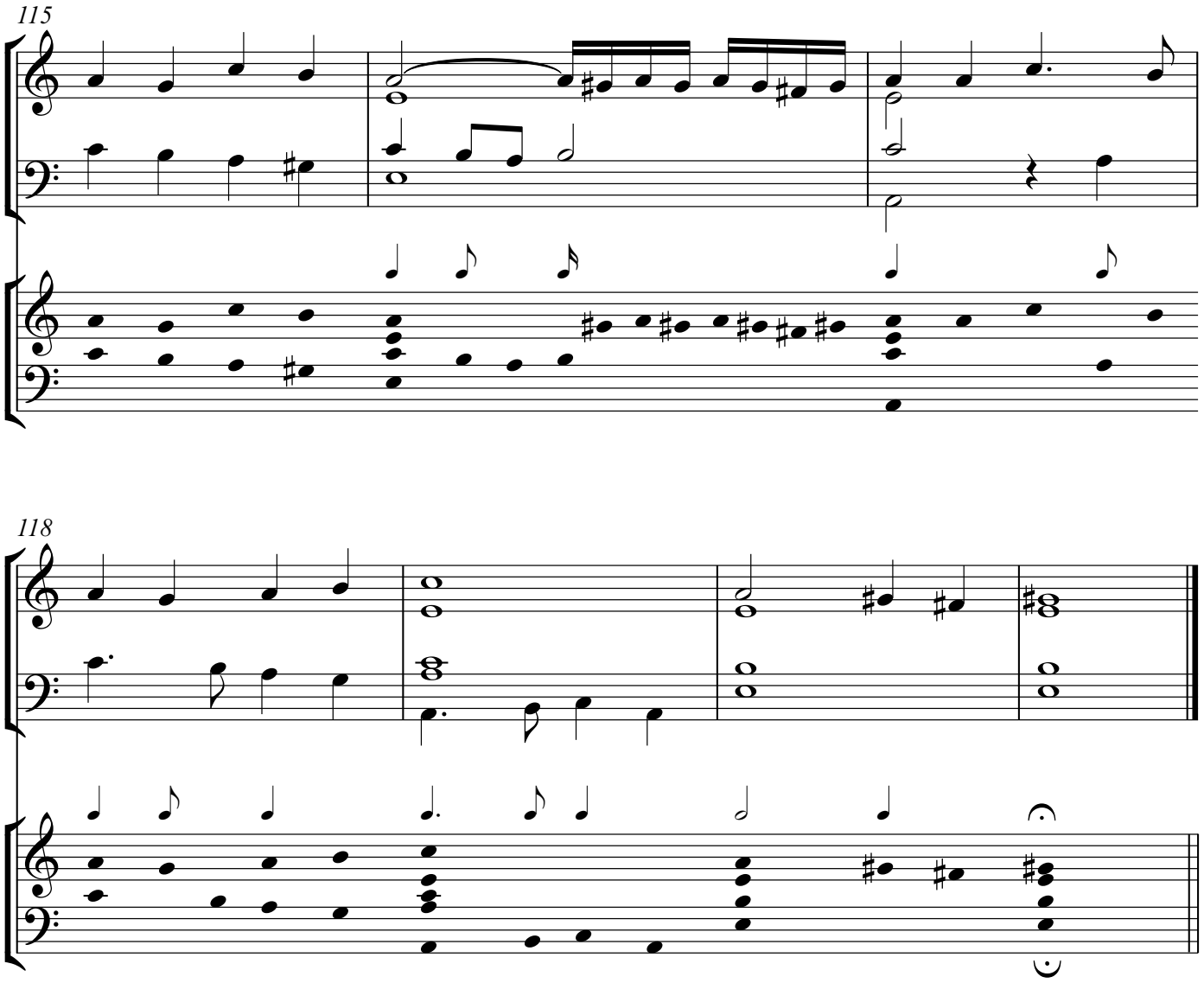

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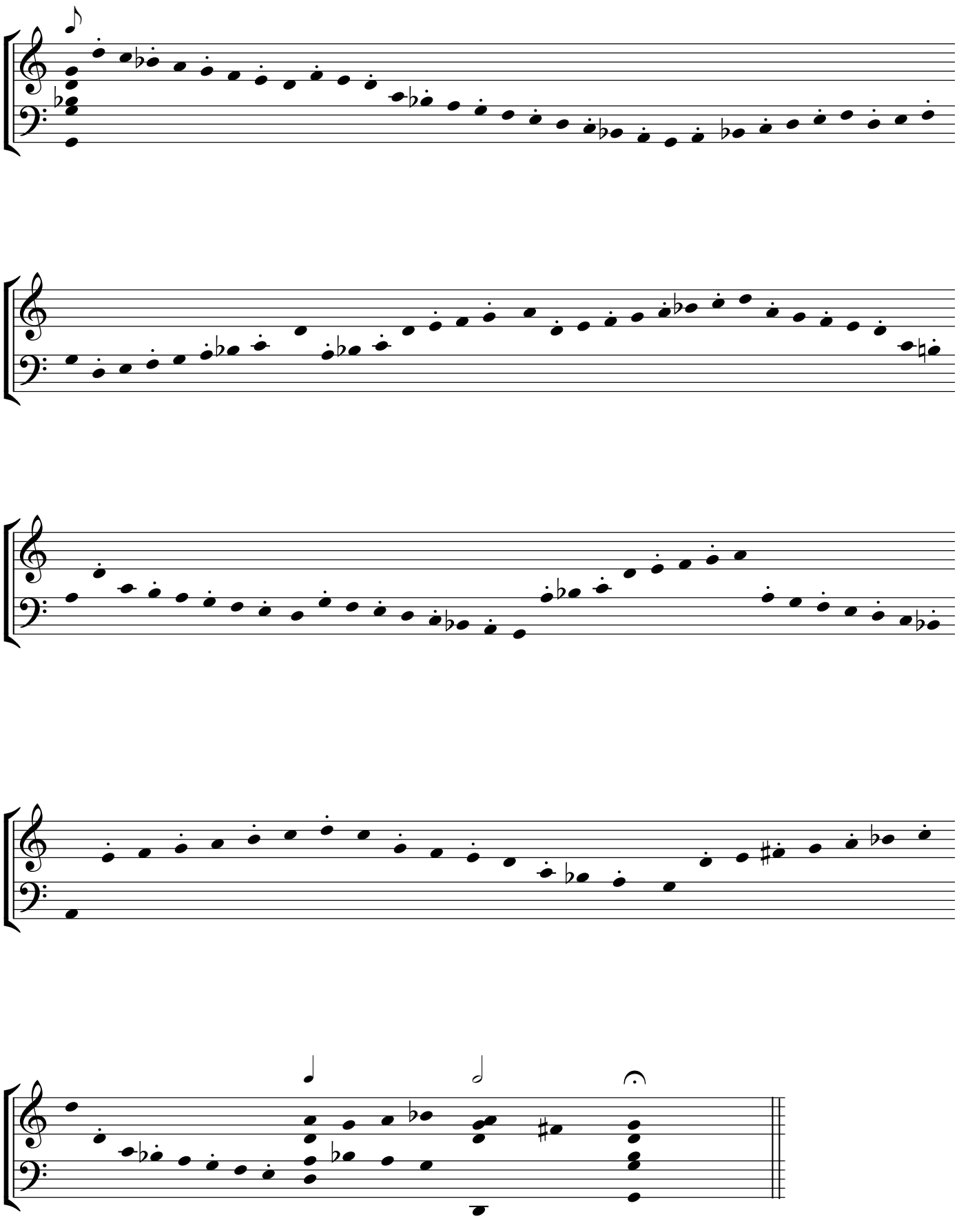
[Toccata]

Rome 1608, f. 20v



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Toccatas in the Nuremberg 3 *manuscript*

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Editorial notes

to the transcriptions from the *Nuremberg 3* manuscript

Notes to Toccata, *f. 21v:*

(1) There is a barline missing in the original manuscript.

(2) There is a beat missing in this bar in the original. I have suggested adding these notes in the interpretative transcription in order to correct this.

(3) This is the end of folio 21v. The piece is incomplete, for there are original folios missing between those which are now numbered as folio 21v and folio 22. The material on the current folio 22 does not fit as a continuation to the toccata.

Notes to Toccata di L.A. & Gagliarda, *ff. 25v, 24v and 24:*

This toccata and the *gagliarda*, which Coelho (1995: 442) regards as a pair, appear along with a *ciaccona* and a handful of figured bass exercises, at the end of the manuscript. Started from the back, they are noted upside-down to the rest of the manuscript. The toccata starts on folio 25v and continues on folio 24 (where the continuation is marked '*segue la Toccata*'), followed by the *gagliarda*, which starts on folio 24v and continues on folio 24.

(1) The rhythmic marking is unclear in the original.

(2) The tablature character is unclear in the original.

(3) The tablature character is unclear in the original.

(4) The tablature character is unclear in the original.

(5) The passage from bar 14 to 16 is very unusual. Note that I have chosen to interpret what looks like a '3' in the *bordoni* region of the tablature as an E-flat.

(6) There is no rhythmic indication here in the original, or it is very faded.

(7) If these characters are indeed intended in the original, they are extremely faded. A rhythmic indication appears to be missing too.

(8) The tablature character is unclear in the original.

(9) There is no rhythmic indication at this point in the original.

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(10) There are ink blotches – or illegible tablature characters on the first or second courses? – in the original.

(11) The rhythm is indicated as a crochet in the original, but this makes the bar too long. Therefore, I have suggested a quaver rhythm in the interpretative transcription.

(12) The tablature character is smudged in the original.

(13) The first bar of the *Gagliarda* is barely legible in the original tablature. My suggestion matches the incipit in Coelho (1995: 442).

(14) The tablature character actually appears to be a '1' on the first course (i.e. a'-flat) in the original, but makes no musical sense; I have suggested that it should be a '3', i.e. b'-flat.

(15) There may be notes on the second course in the original. If so, they are too faded to read.

(16) The tablature character is unclear due to smudging.

(17) The rhythmic indication is missing in the original tablature.

(18) The tablature figure on the second course is unclear; it might be read as a '1', i.e. e'-flat, but that makes no sense. I have assumed that it is a '2', i.e. e.

(19) What may be seen as a mark on the first course is probably unintentional.

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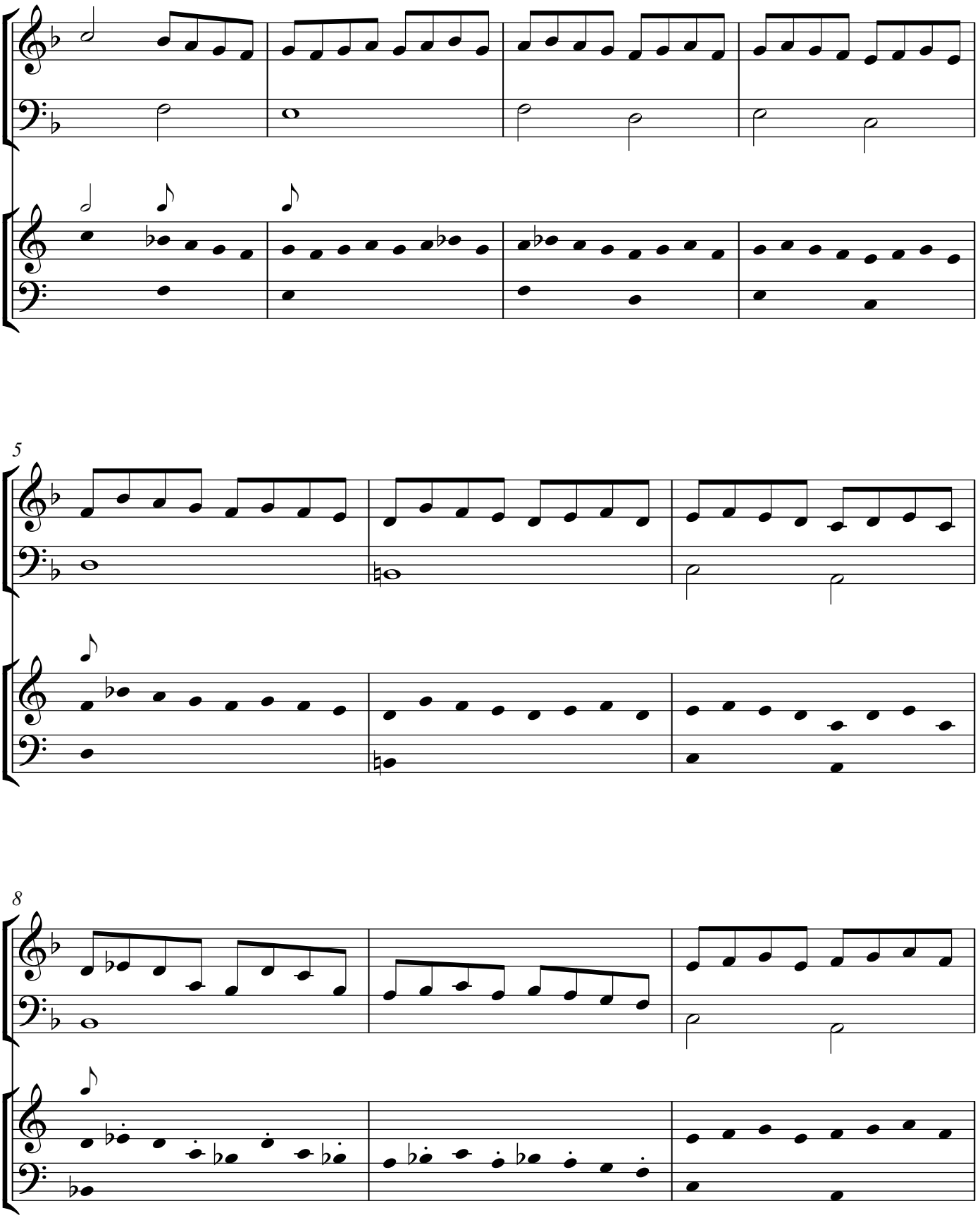
Rondinella Toccata

Nuremberg 3, ff.14v - 15v



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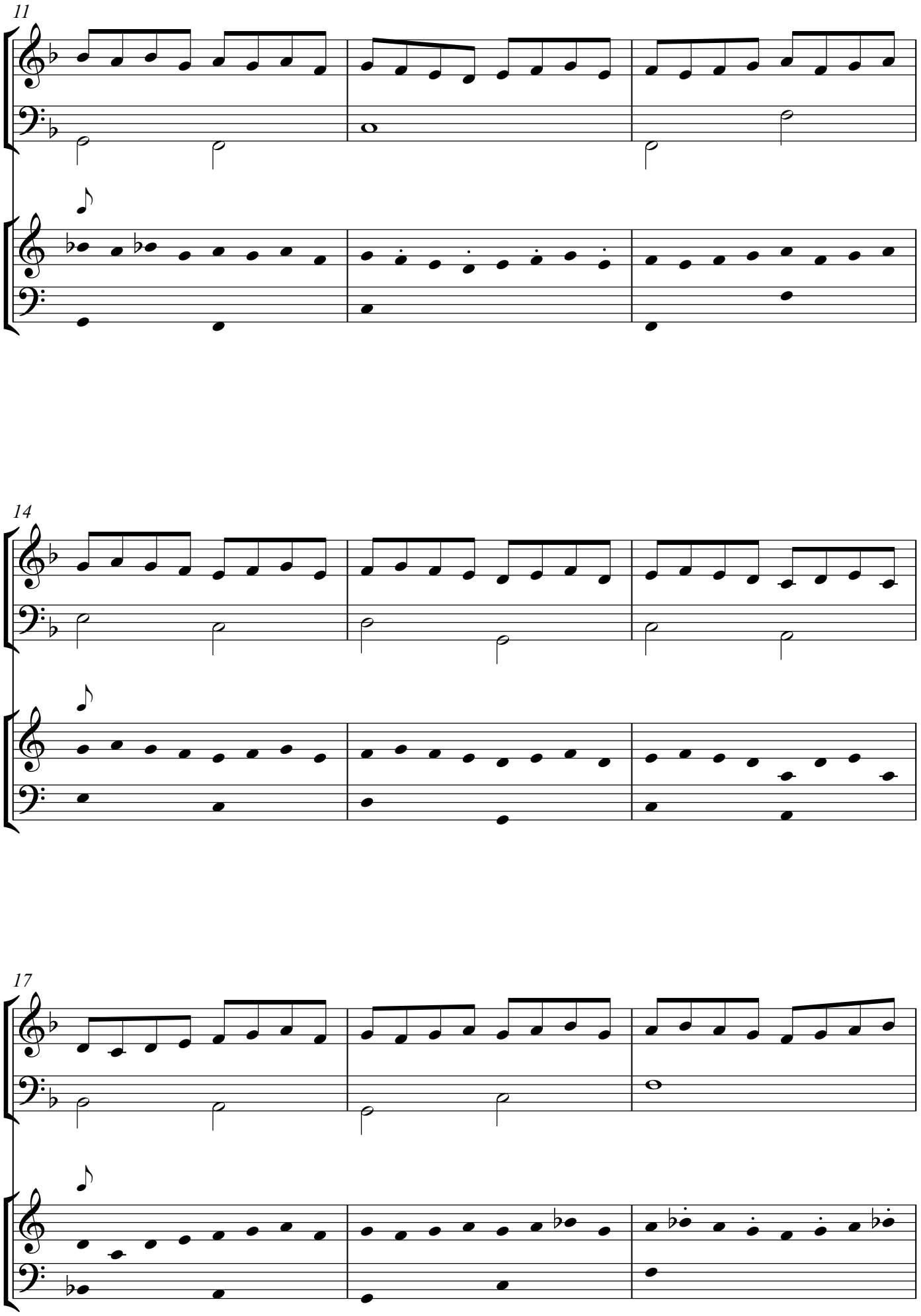

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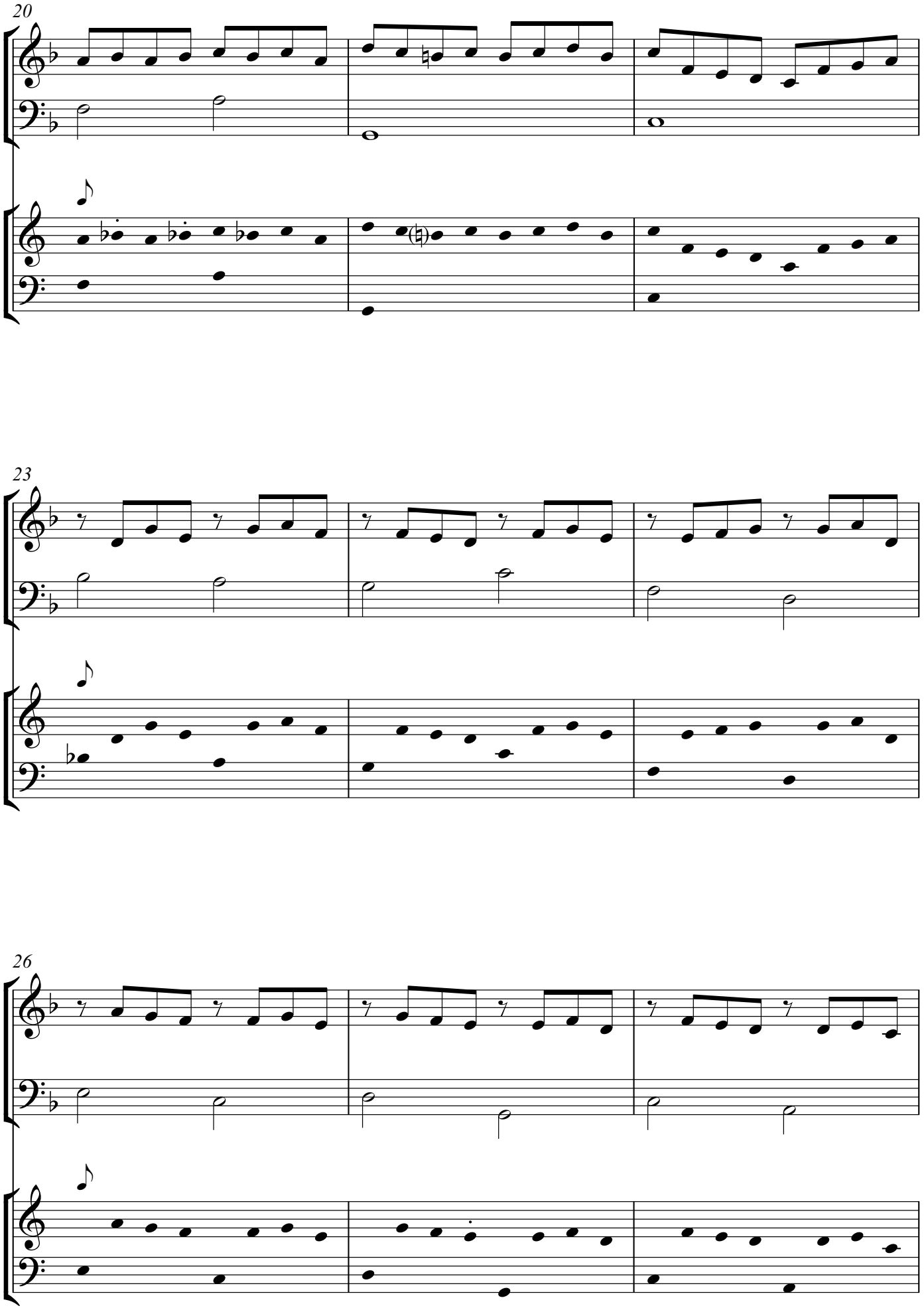

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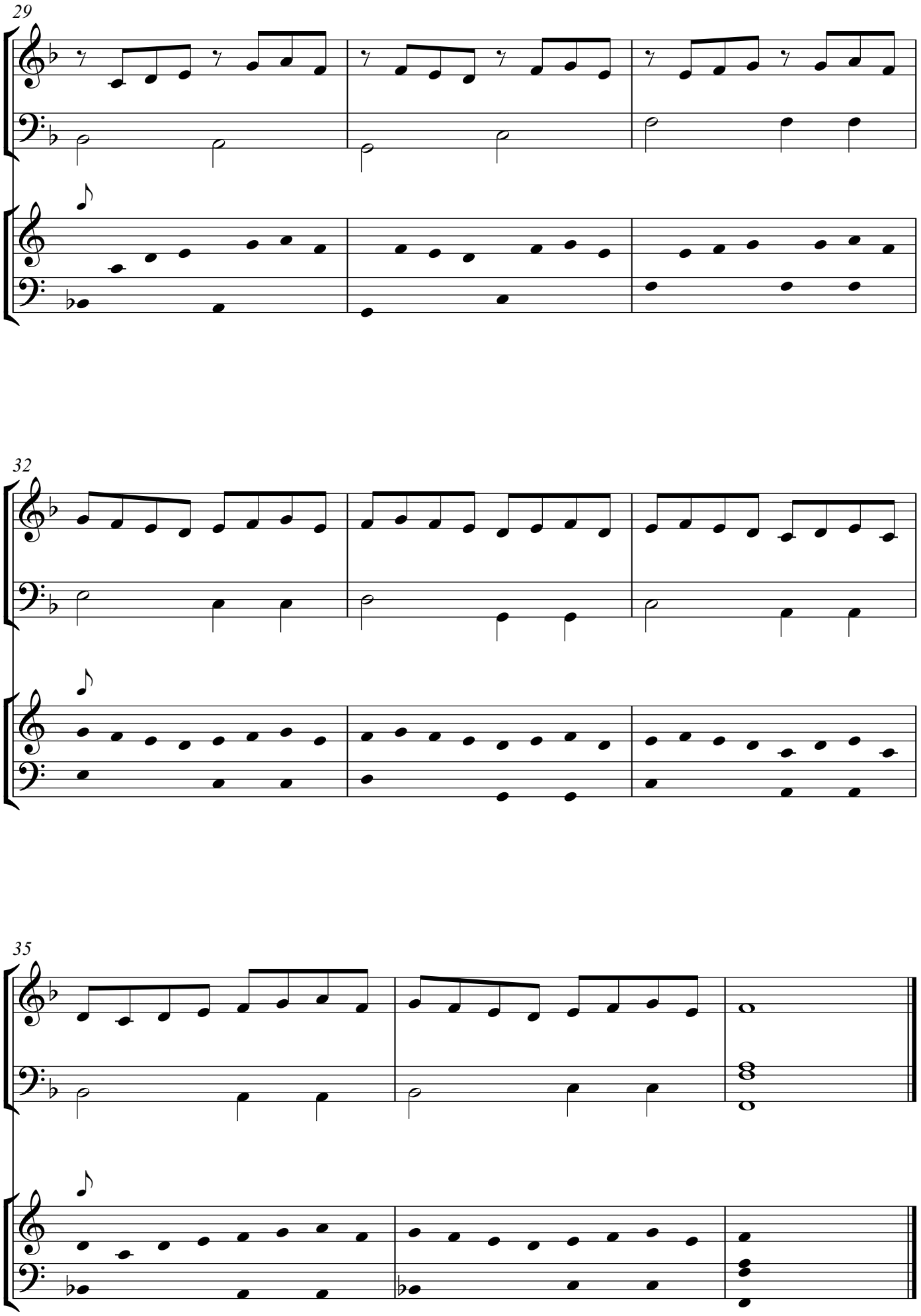

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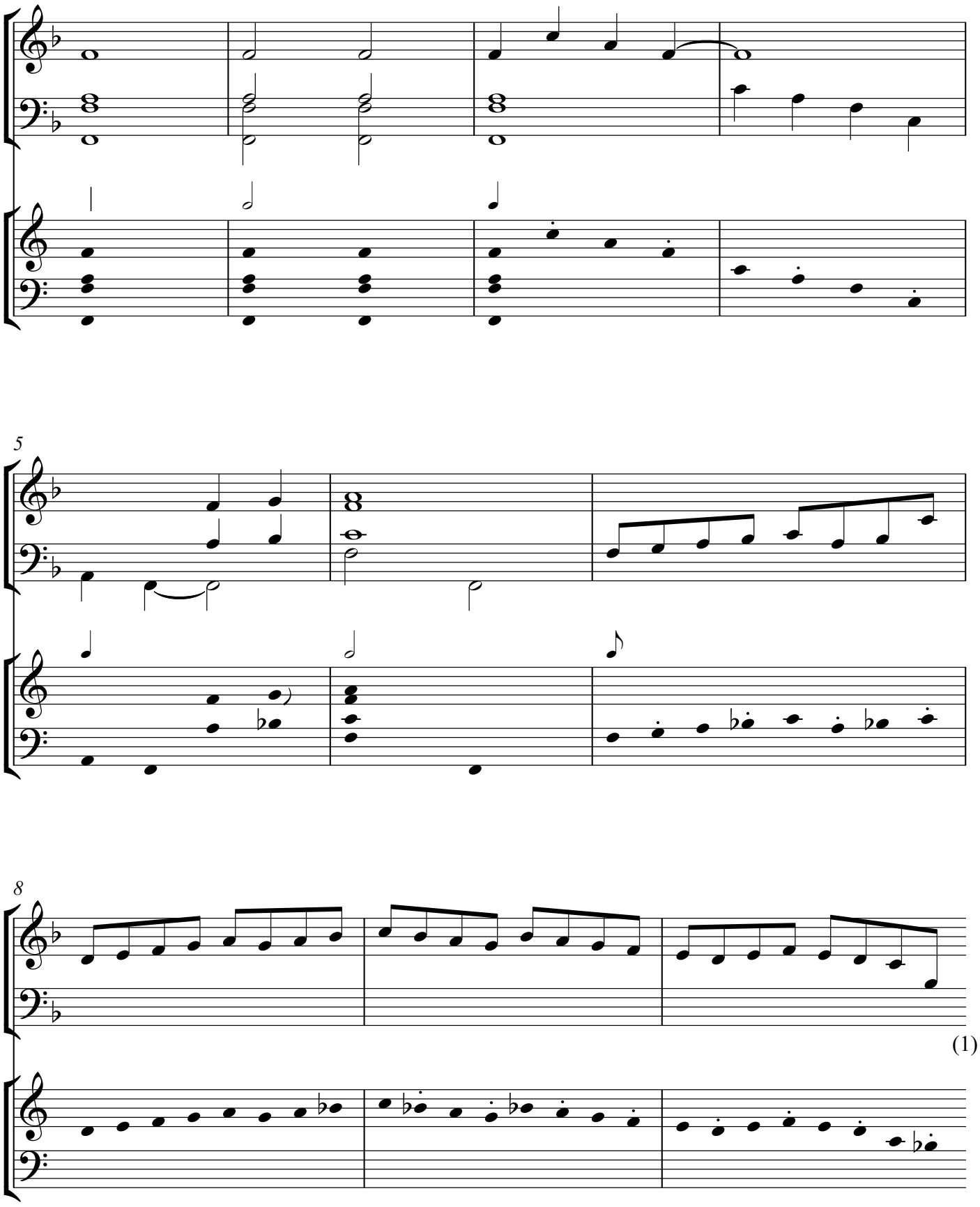
Toccata

Nuremberg 3, f. 21v (incomplete)



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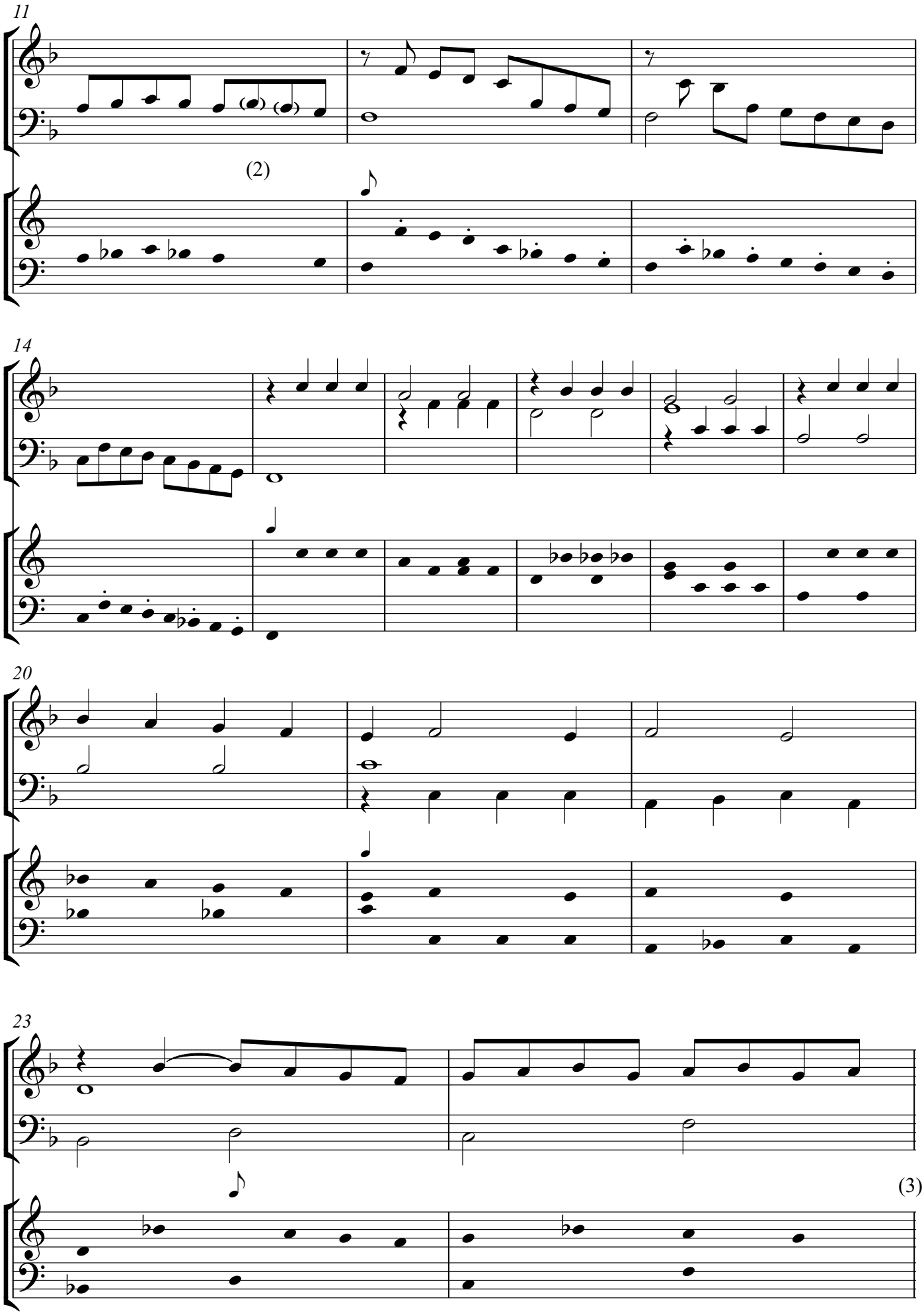

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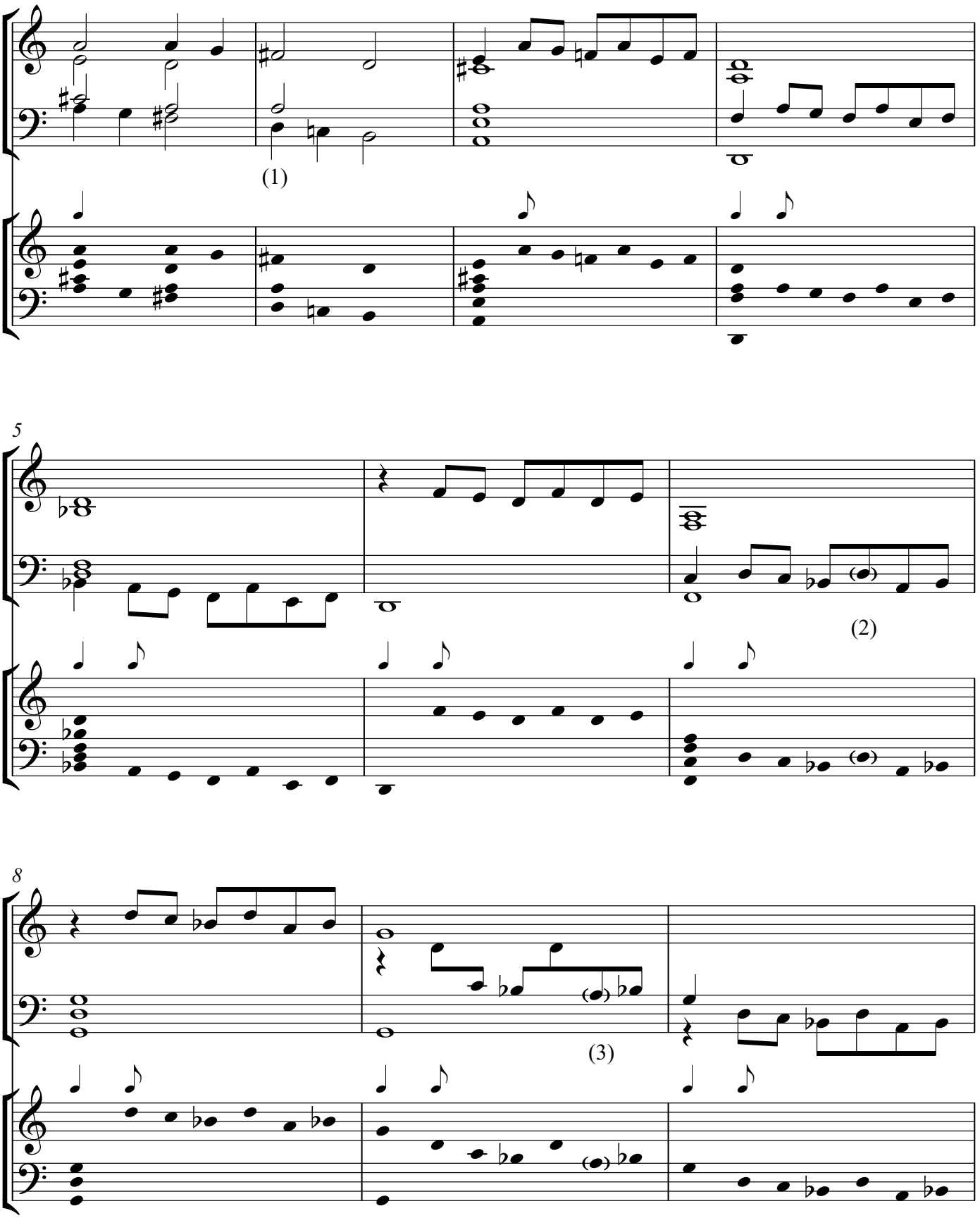
Toccata di L.A.

& Gagliarda

Nuremberg 3, ff. 25v, 24v & 24



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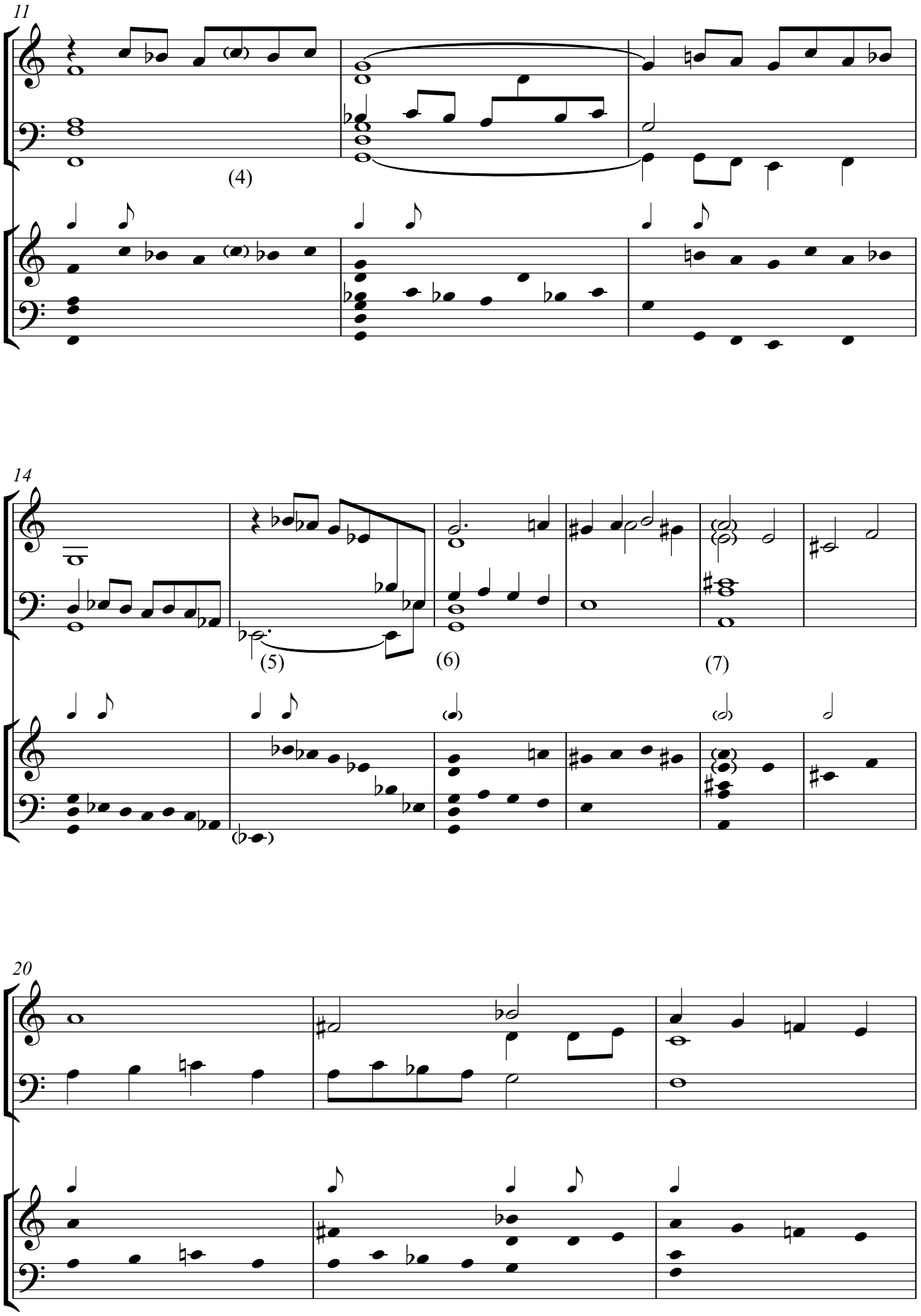

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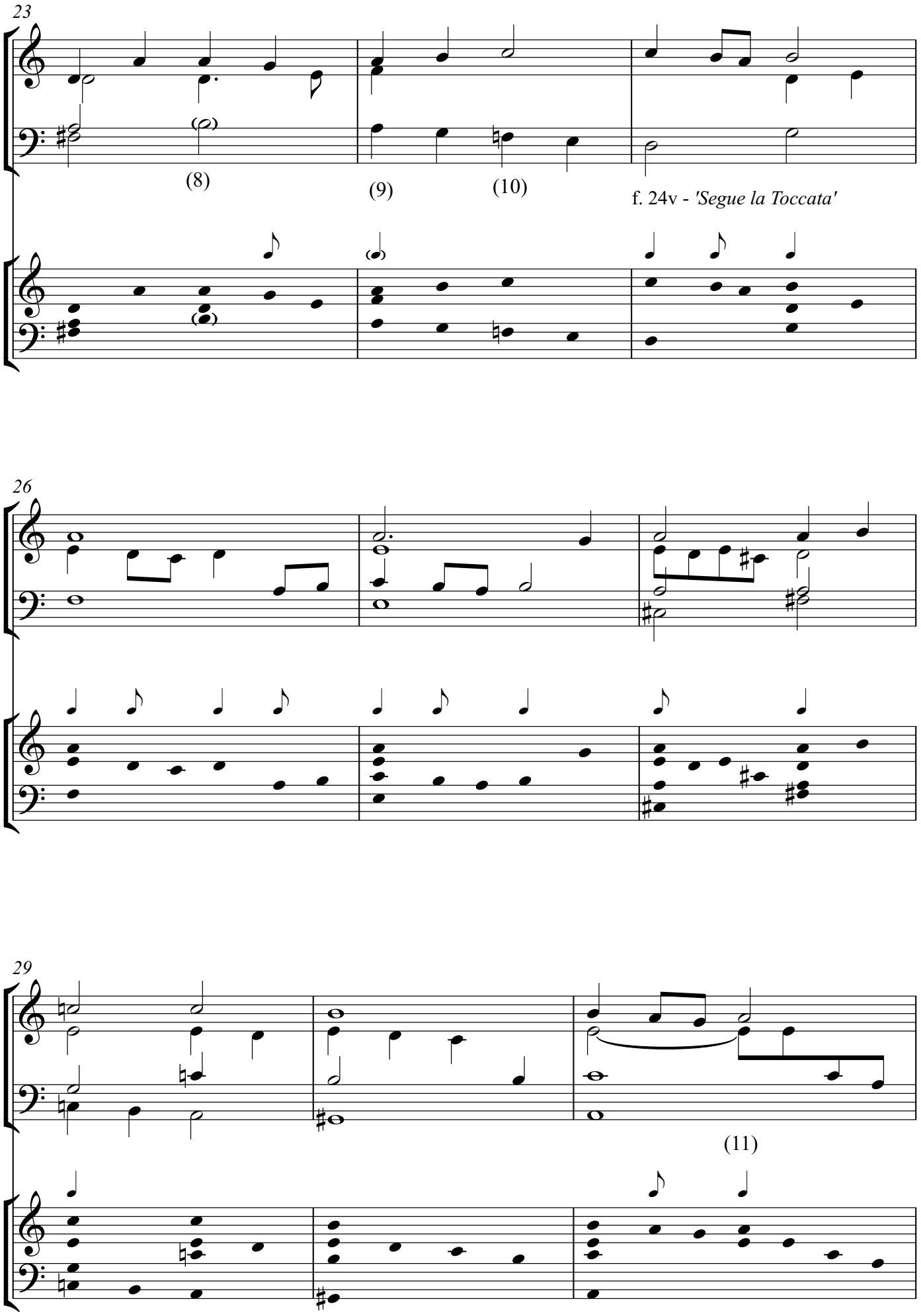

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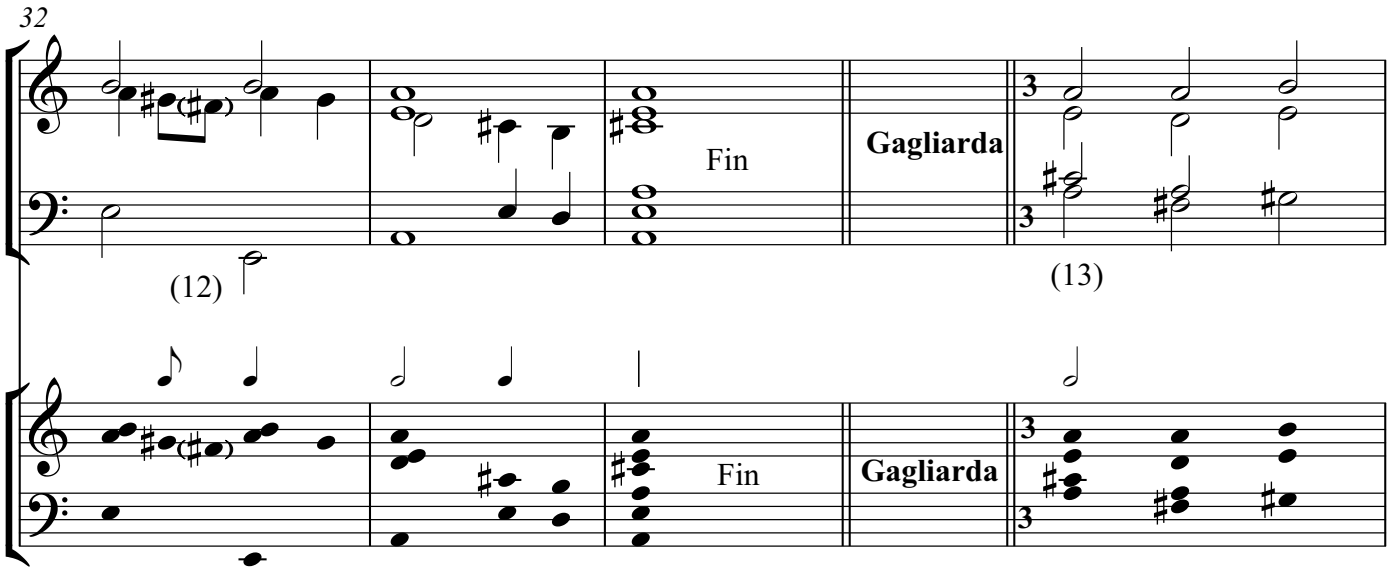

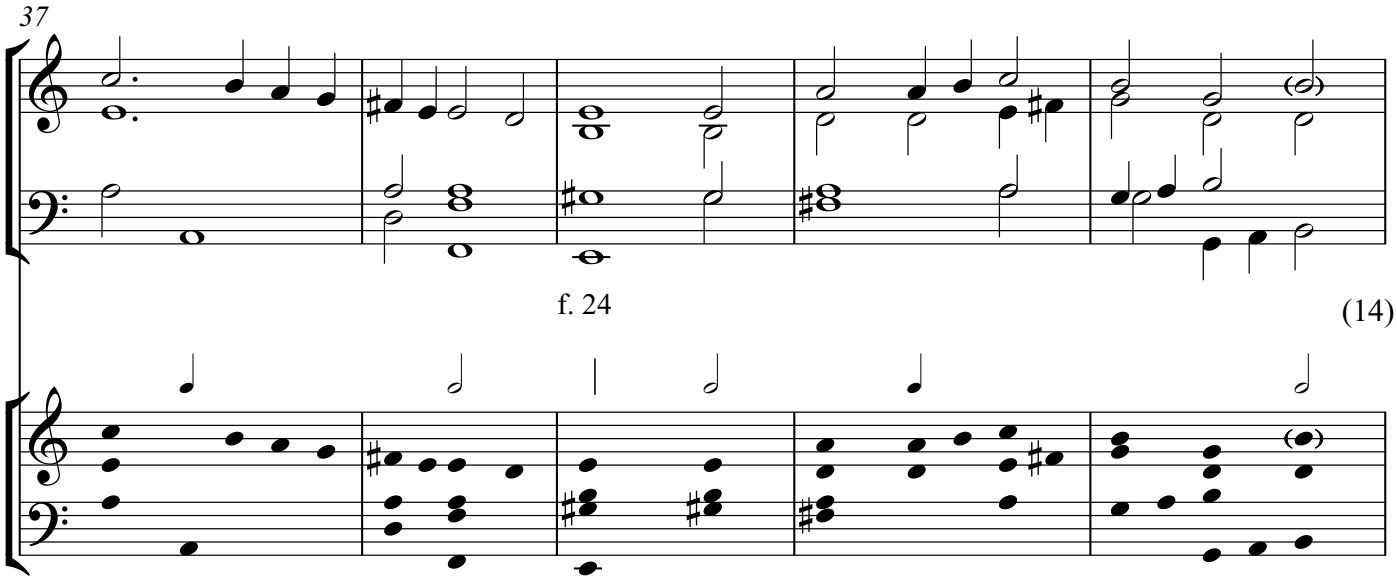

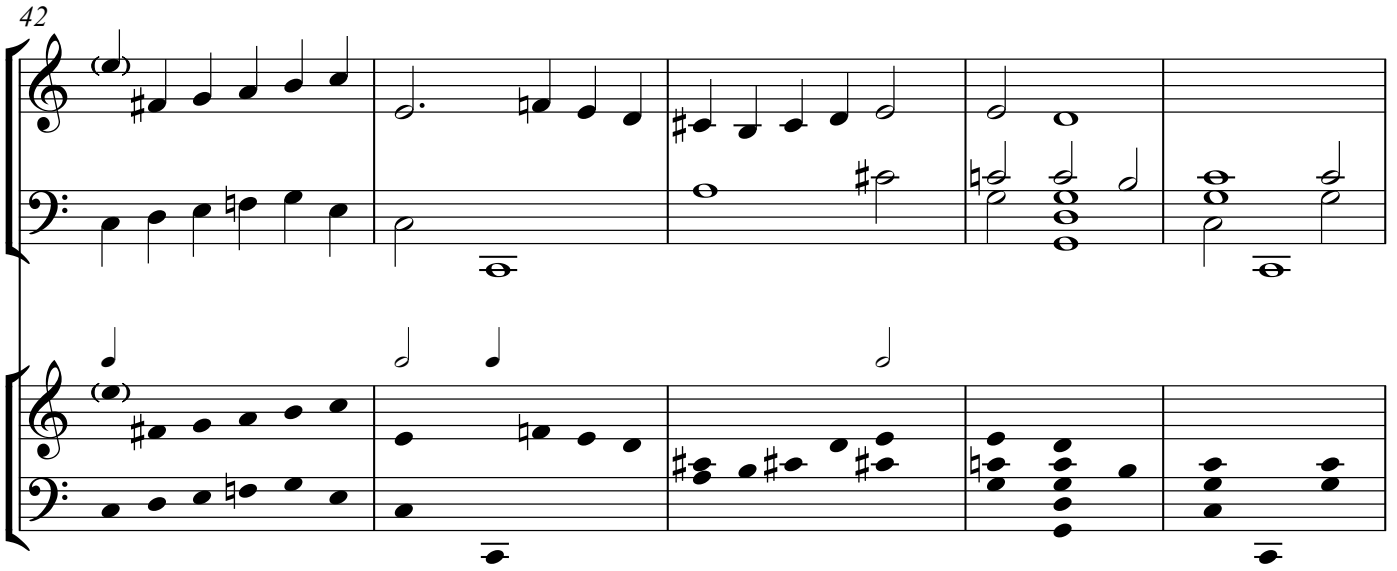

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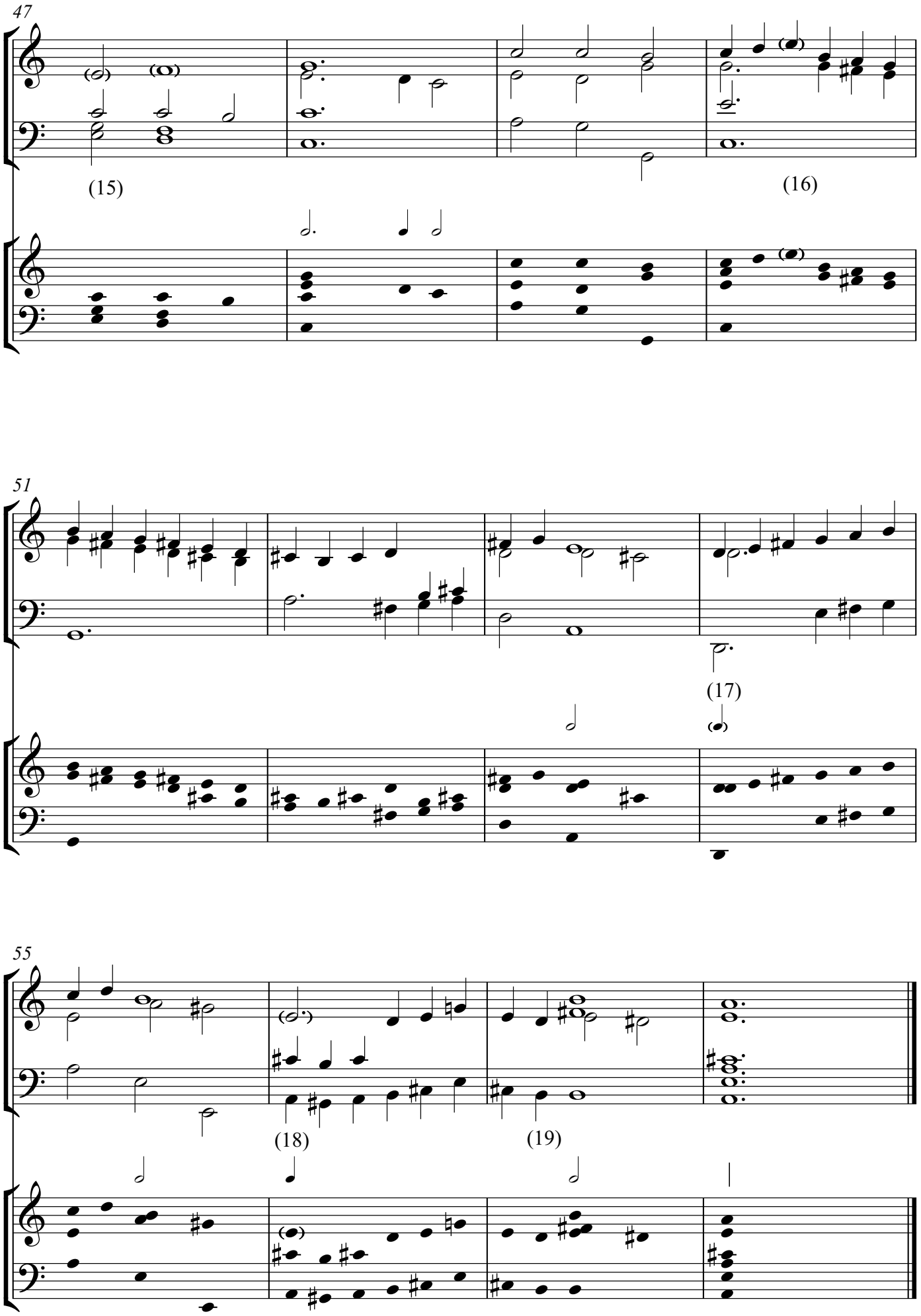

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Toccatas in the Brussels 16.663 *manuscript*

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Editorial notes

to the transcriptions from the *Brussels 16.663* manuscript

Notes to [Toccata], *ff.* 8^{v} – 9^{v}:

This toccata is notated without barlines in the manuscript. Initially, the rhythmic indications are fairly clear, suggesting a regular beat and bar structure, but already from the end of the first system of the original tablature, inconsistencies and inaccuracies dominate. In the first-level transcription, I have transcribed the tablature as faithfully as possible to the original, whilst the interpretative transcription largely presents a reconstruction. I have assumed a regular beat and bar structure for the interpretative transcription, which is justifiable, as most of the figures suggest such regularity. Given the absence of accurate and complete rhythmic indications, I have needed to suggest solutions. In attempting to nevertheless stay as close to the original as possible, some of these solutions are admittedly somewhat forced.

(1) This rest is not indicated in the original, but is required in order to place the notes, which carry dots in the original tablature, onto the weak portions of the beats.

(2) Although the rhythmic indication rather resembles a crotchet, I have assumed a minim in order to accommodate a more regular beat structure in the interpretative transcription.

(3) See note (1) above.

(4) The tablature characters for this passage do not carry dots over the notes on the weak beats, but I have introduced a quaver rest here in order to accommodate the passage within the regular bar structure which I suggest for the interpretative transcription.

(5) The F appears to be part of the chord in the original tablature. I have suggested placing it before the chord, so as to complete the preceding figure, thereby following the pattern of the previous figures. Further, there appears to be a small rhythmic indication of a minim above the chord, although it is not all too clear. I have adapted the rhythm somewhat in the interpretative transcription. Admittedly, this is a passage which presents rhythmic awkwardness even in reconstruction.

(6) Bars 20 to 23 of the interpretative transcription present a reconstructed rhythm based on those of previous, similar figures in this toccata. There is no rhythmic indication here in the original tablature.

(7) The quaver rhythm indication appears over the g’ in the original, but I have applied it to the chord in order to accommodate this passage rhythmically within the bar.

(8) The rhythm, using triplets, which I have applied to this *groppo* is inspired by similar figures in Kapsperger’s works.

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(9) There is no rhythmic indication at this point in the original; the interpretative transcription presents my suggestion.

(10) See note (8).

(11) Despite the carefully indicated rhythm in bar 38, no rhythm is indicated again from this point on in the original tablature, therefore necessitating reconstruction.

Notes to [Toccata], *ff. 12^{v} – 14^{v}:*

This toccata presents very few rhythmic indications. Initially, the scribe did add barlines, but these are omitted after the first section of figures. The interpretative transcription presents a suggested reconstruction of the rhythm. Regular barring did not prove sensible for this toccata, yet could easily be achieved with somewhat more radical reconstruction. The dots which the scribe occasionally placed above notes falling on the weaker portions of the beats guided the rhythmic structure in my interpretative transcription.

(1) The rhythmic indication is unclear.

(2) The rhythmic indication is unclear and could also be read as a crotchet.

(3) The tablature characters are not clearly legible in the original.

(4) The spacing and the resultant visual four-note grouping of the tablature characters in the scribe's notation suggest the quaver groupings as I have beamed them in the interpretative transcription.

(5) The tablature could also be read as a '0' i.e. d', but an f '-sharp (read as '4' in the tablature) makes more sense.

(6) The G ('0' on the sixth course) is rather faint and probably unintended.

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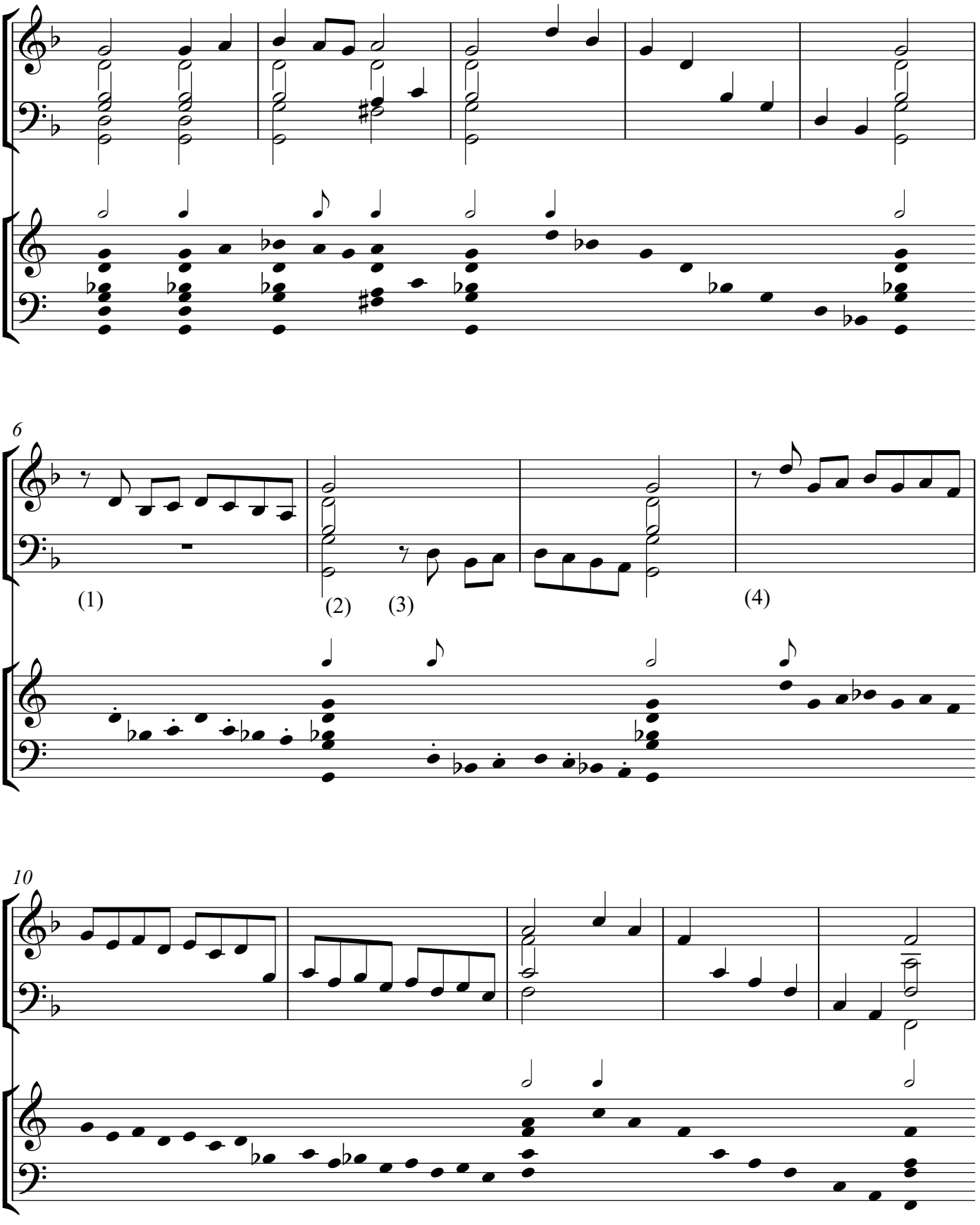
[Toccata]

Brussels 16.663, ff. 8v - 9v



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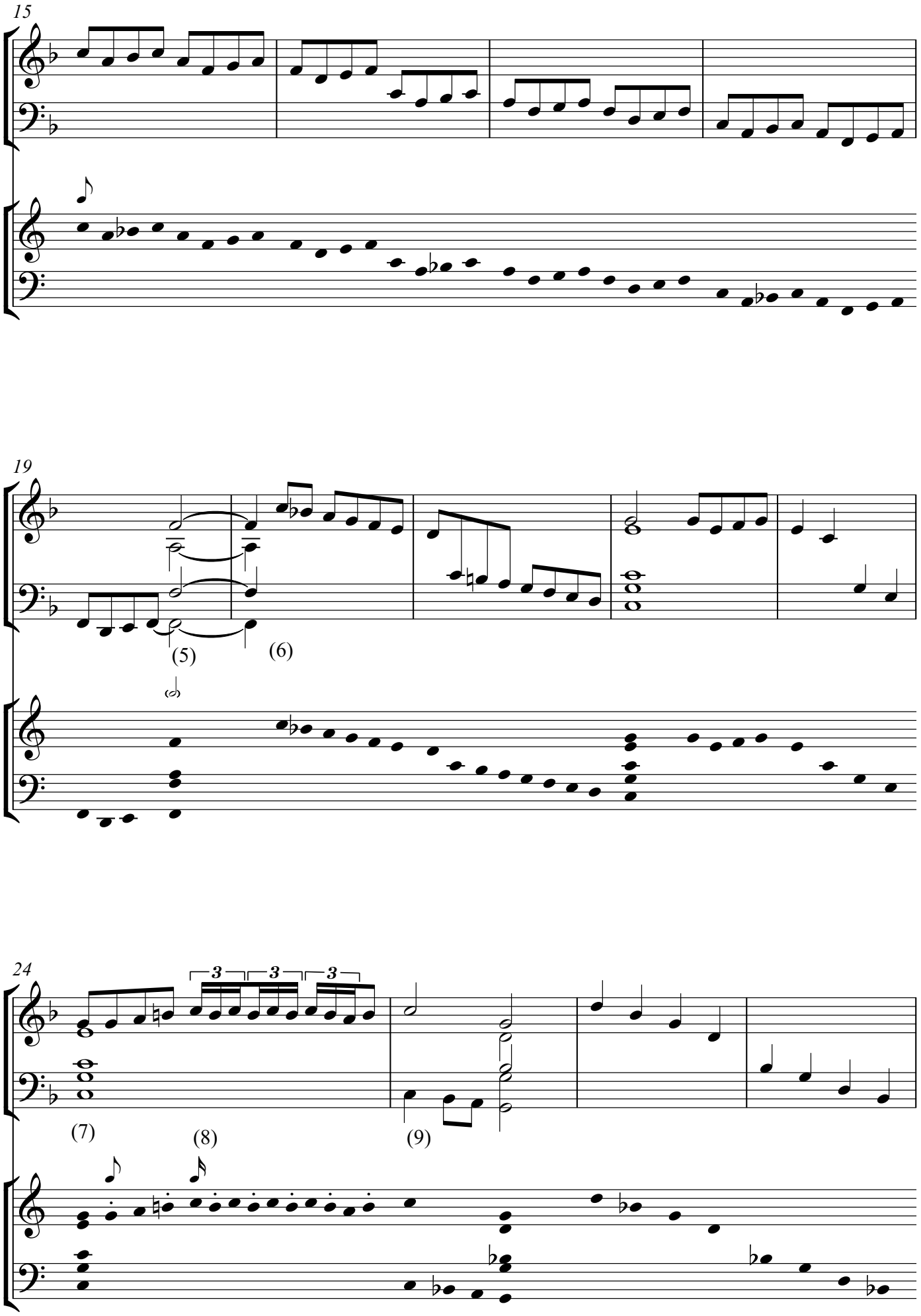

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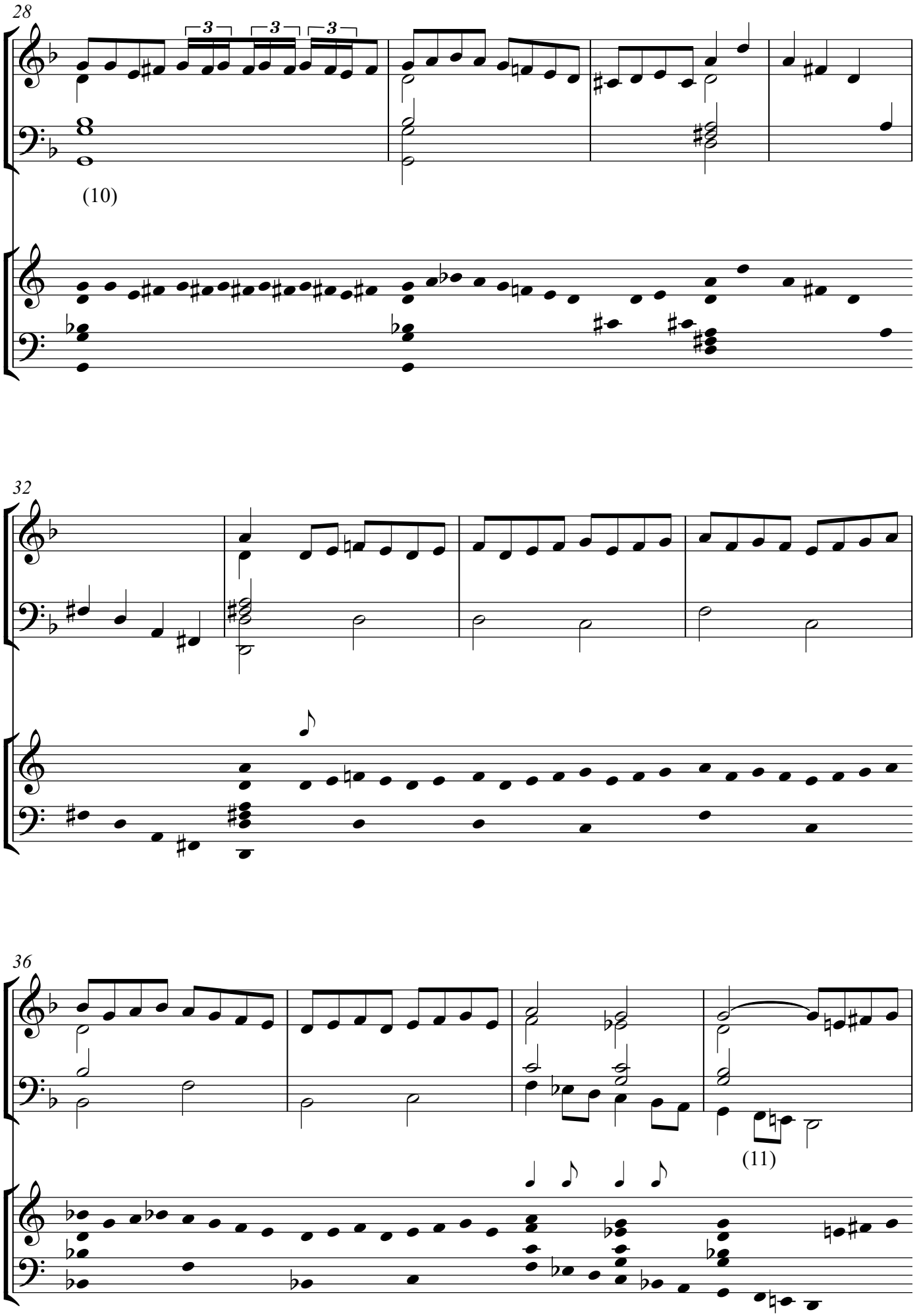

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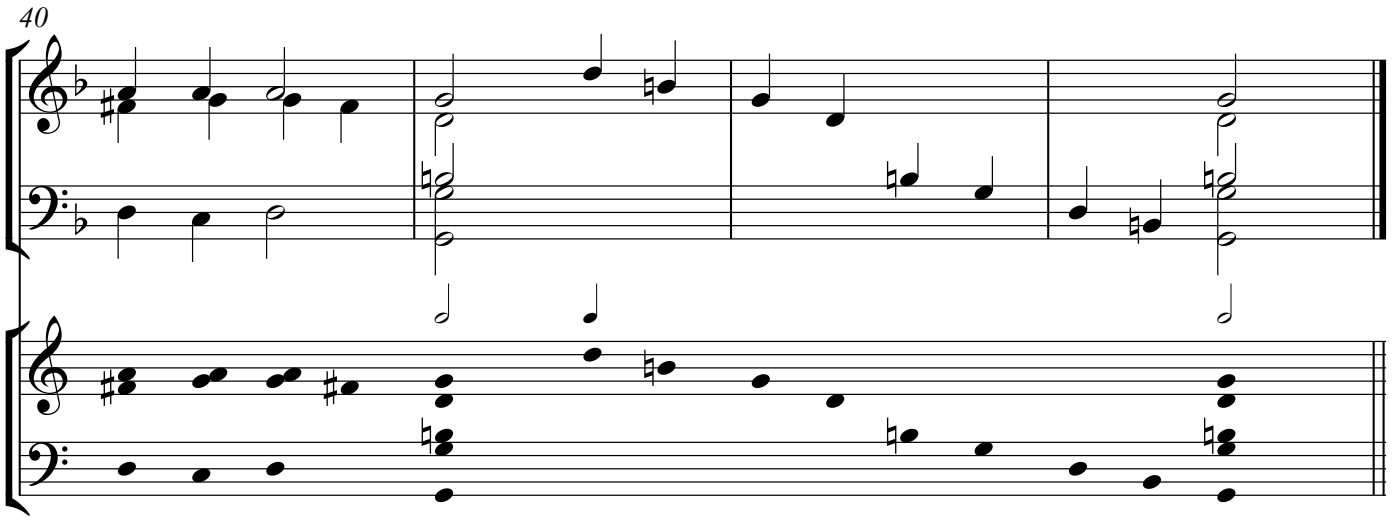

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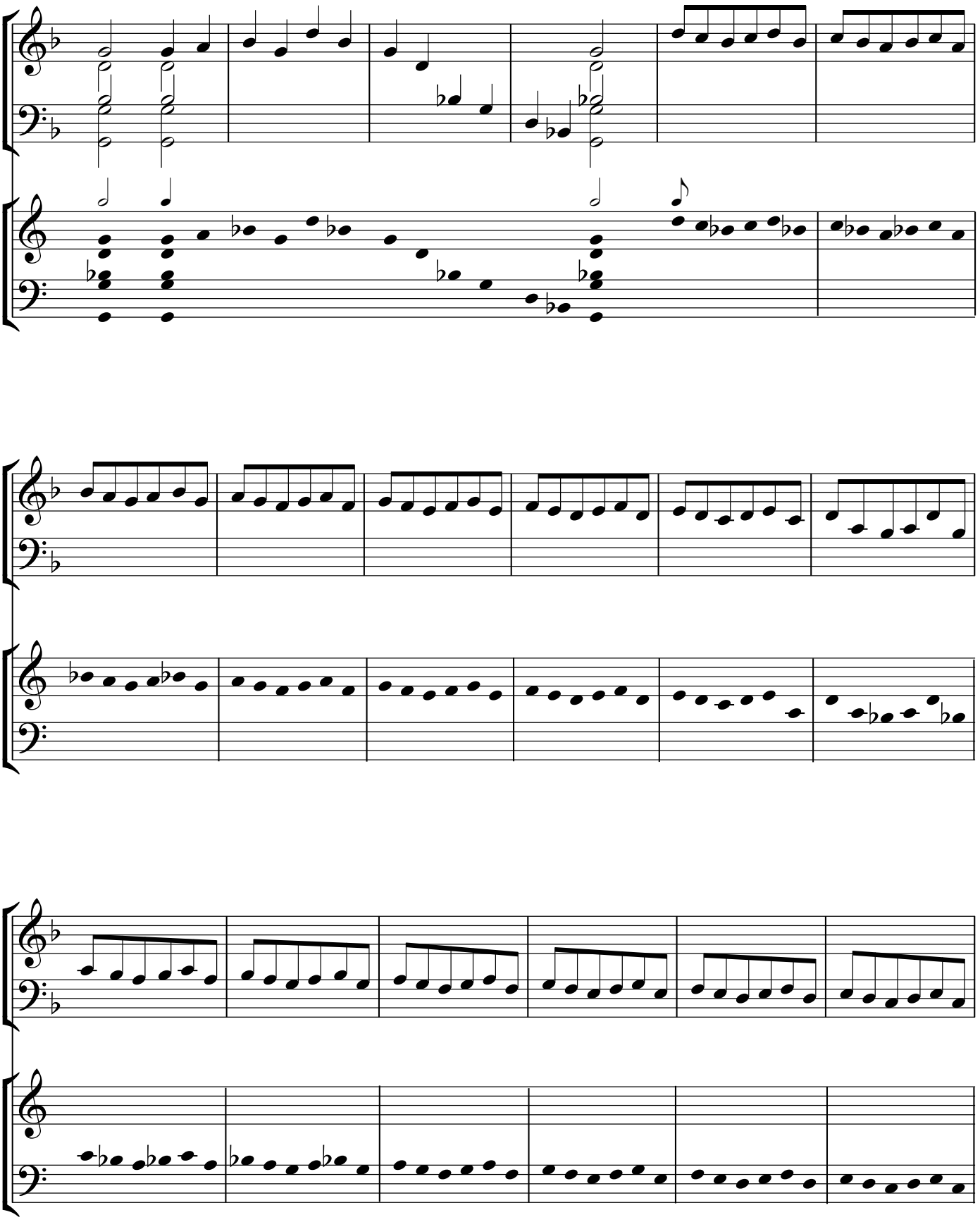
[Toccata]

Brussels 16.663, ff. 12v - 14v



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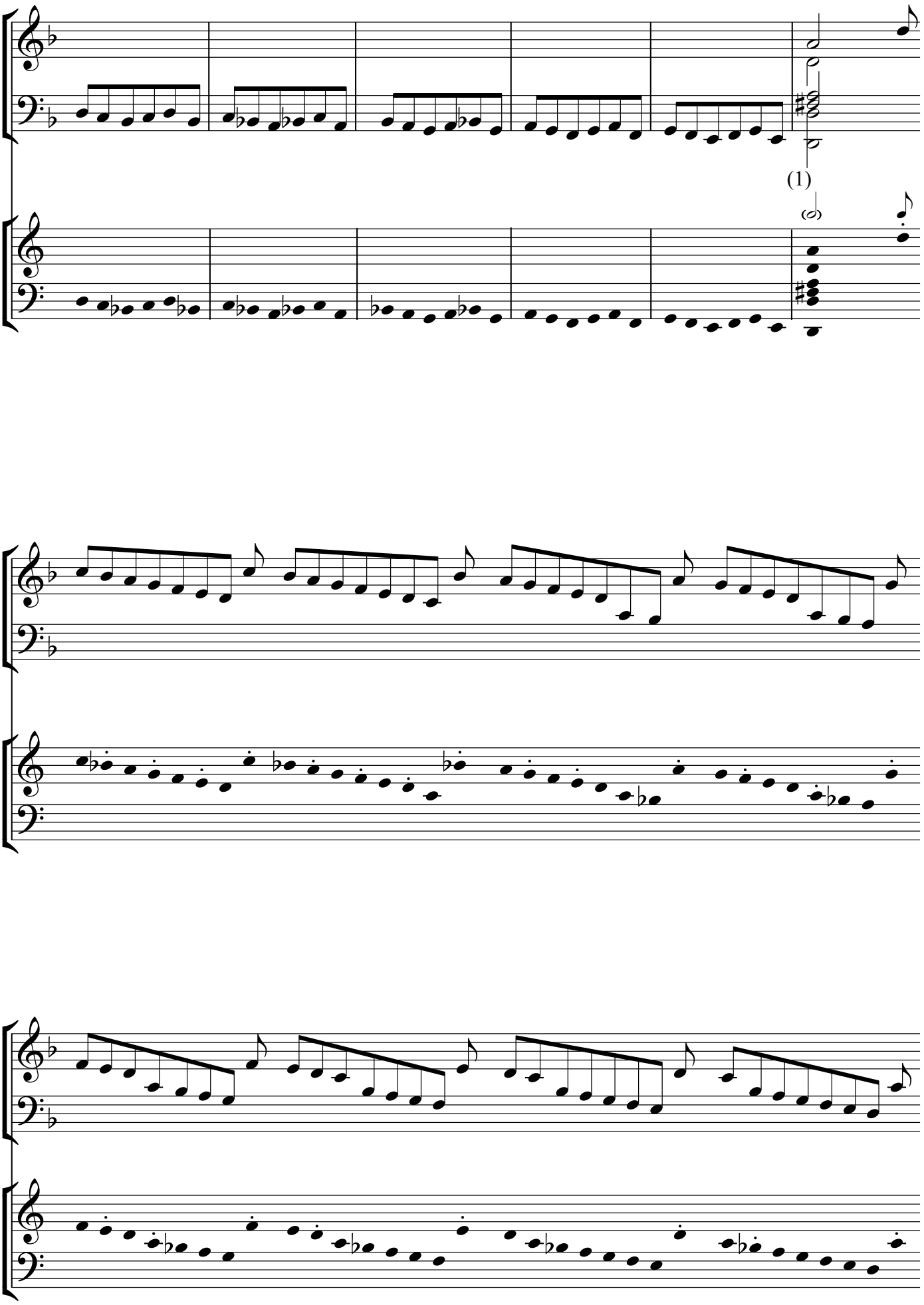

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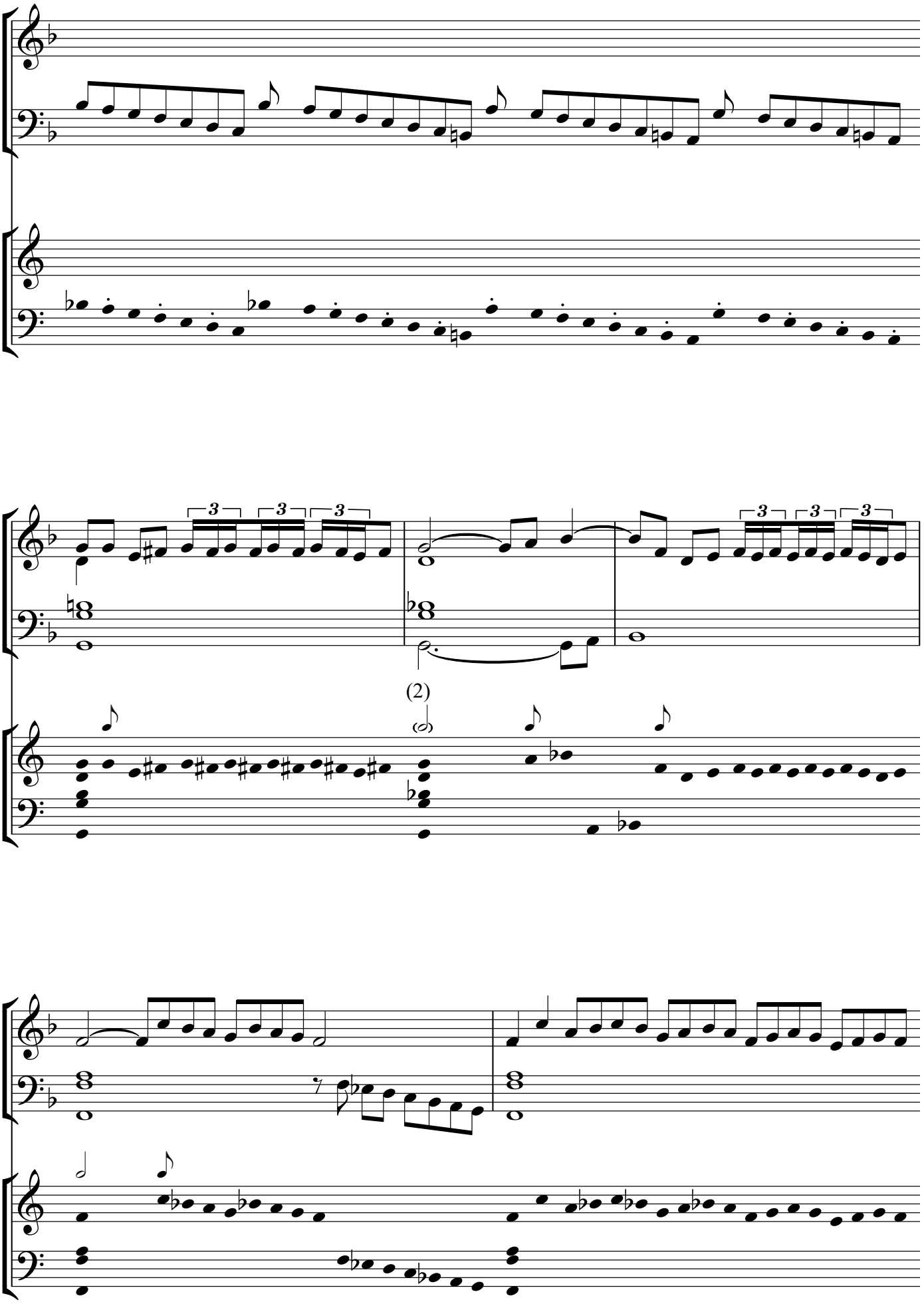

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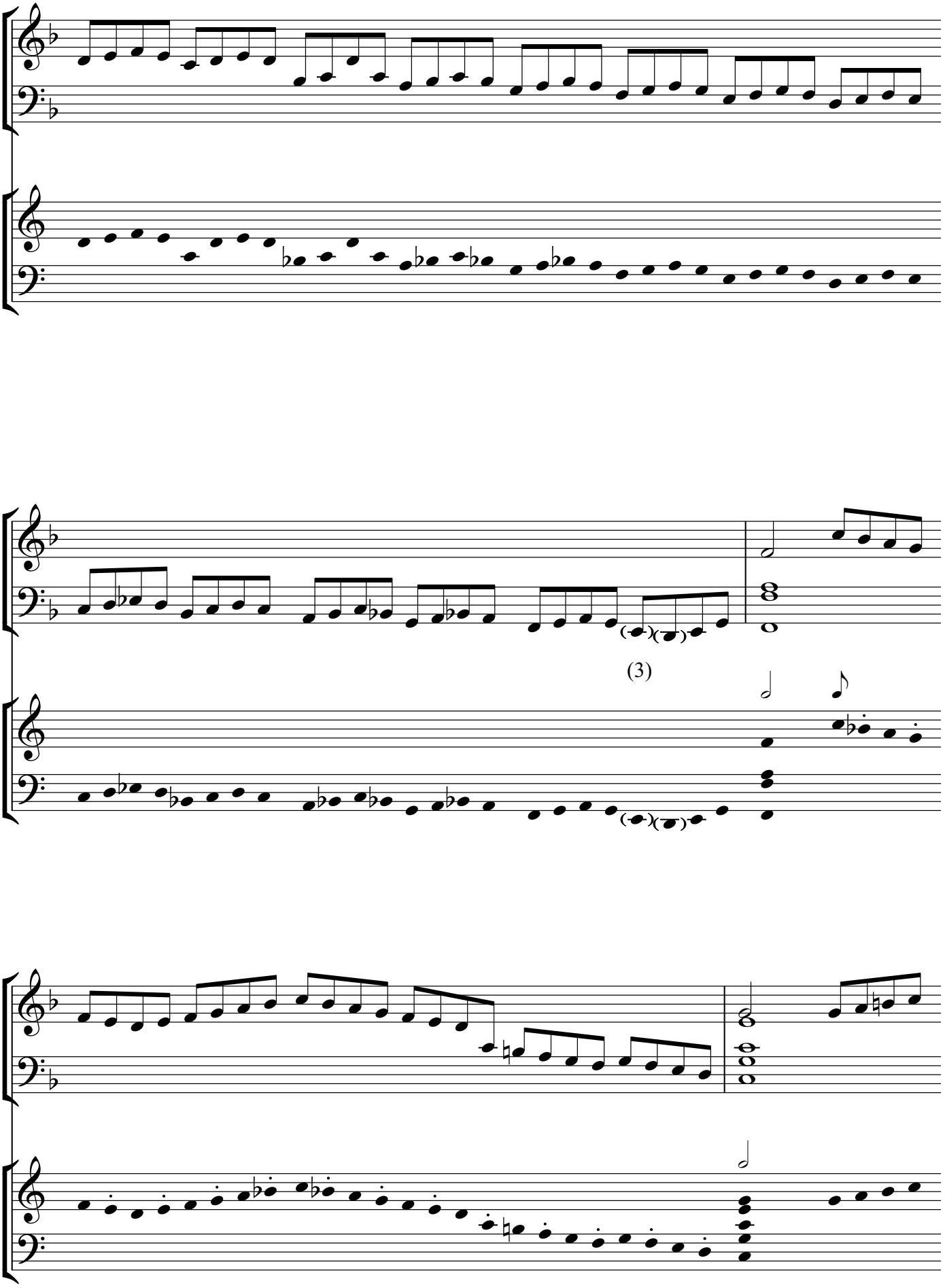

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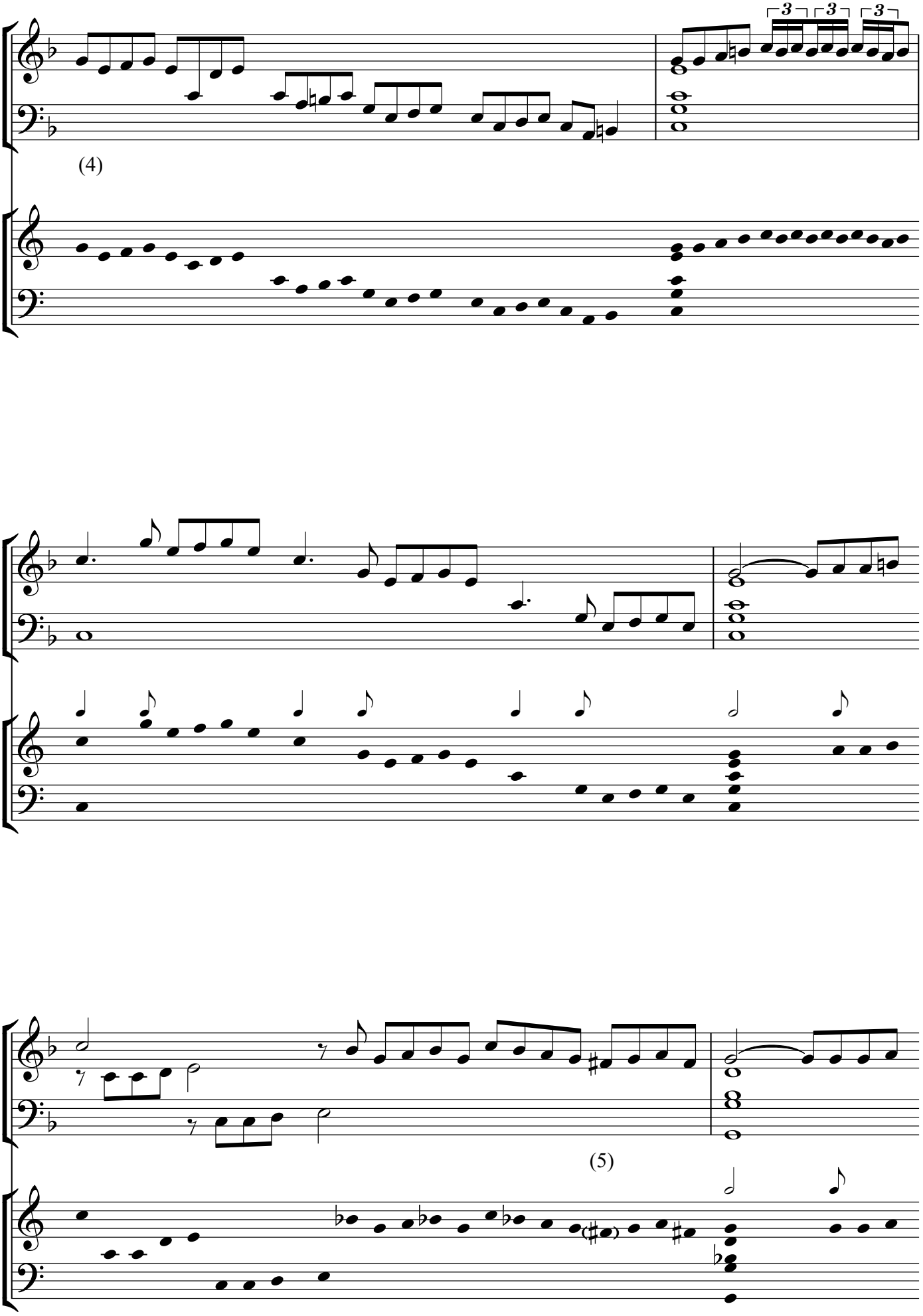

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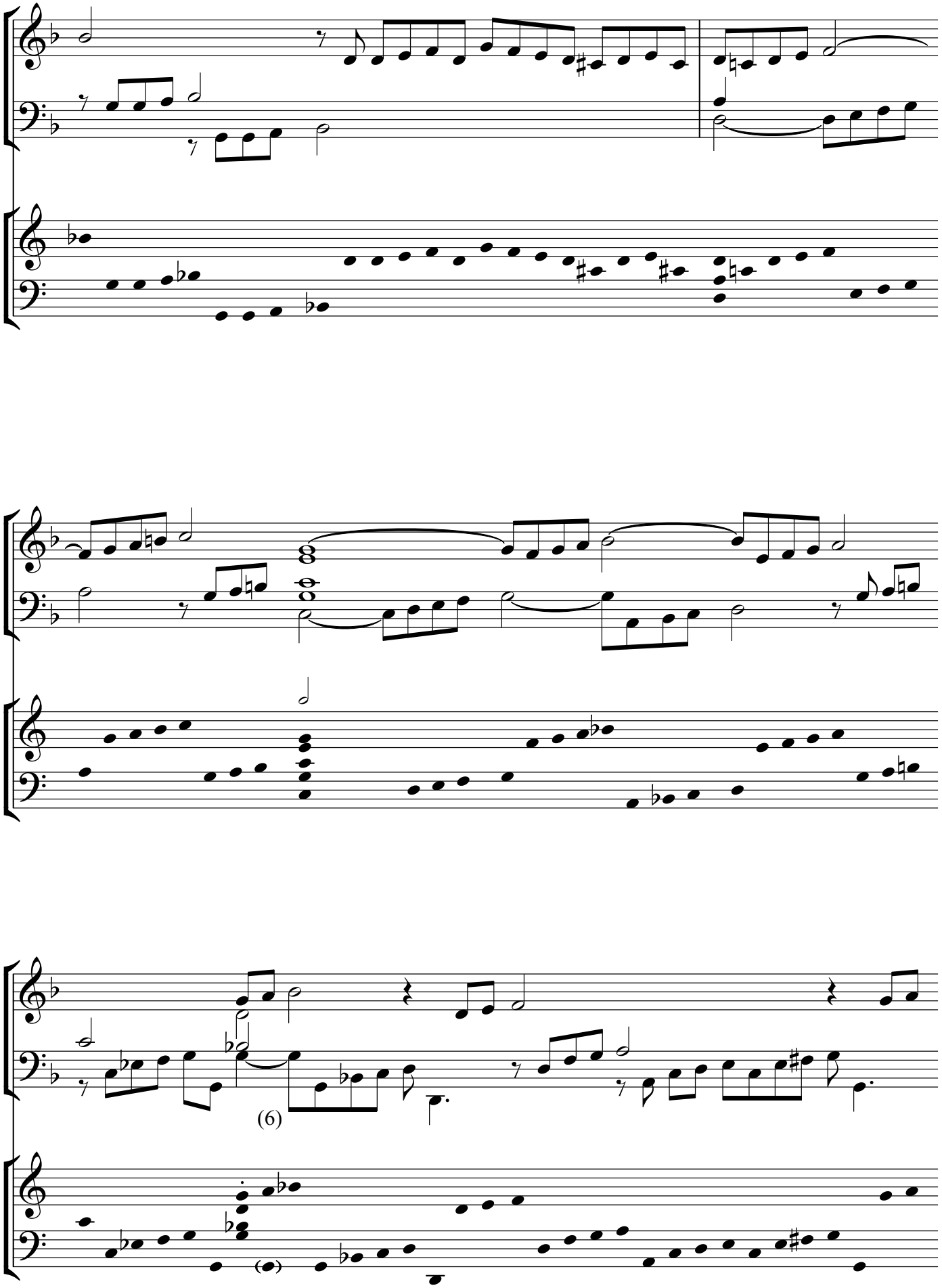

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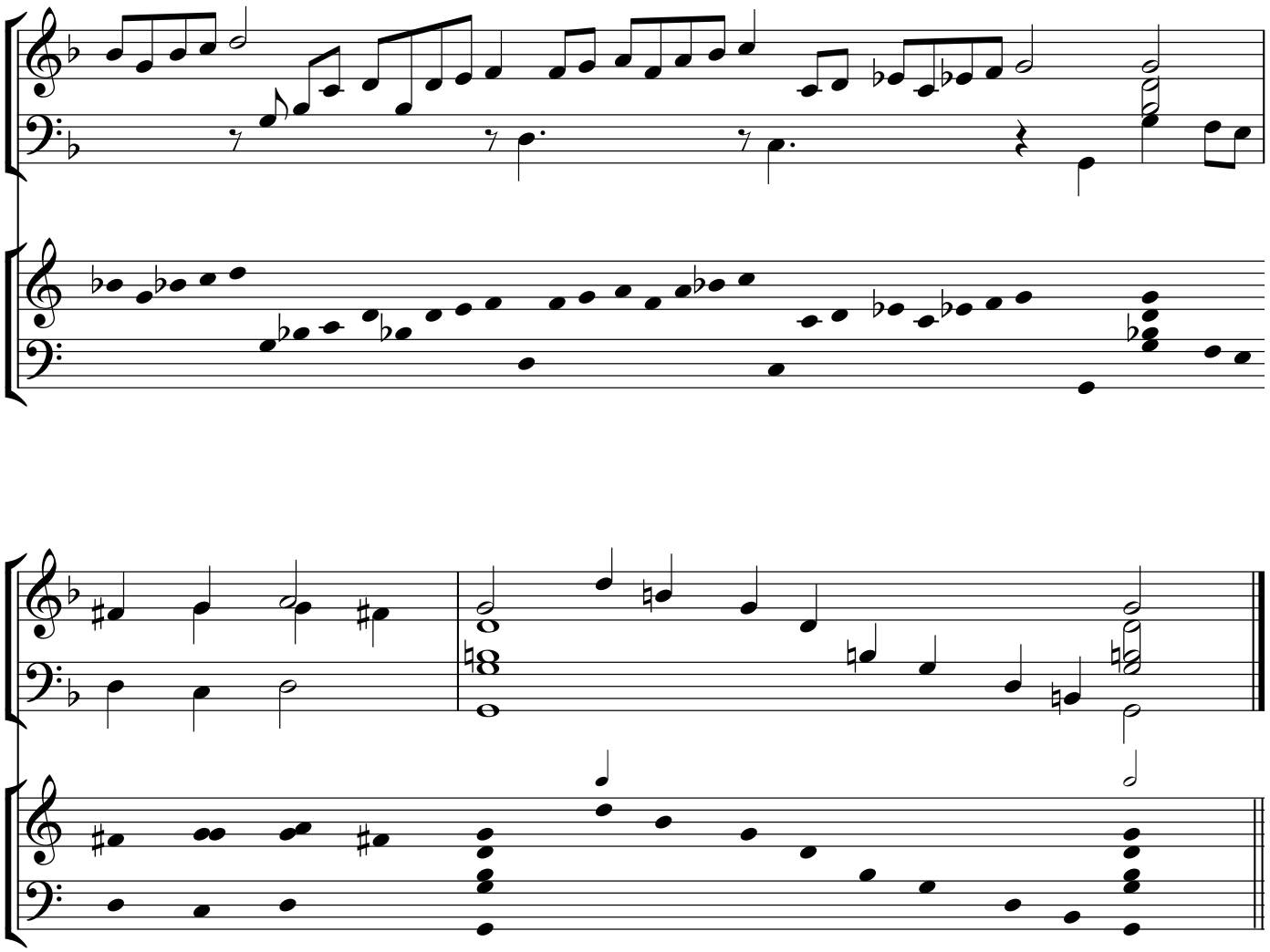

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Toccatas and related pieces in the Kremsmünster L81 *manuscript*

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Editorial notes

to the transcriptions from the *Kremsmünster L81* manuscript

General comments:

A small arch, infrequently placed above certain notes in this manuscript (e.g. *Una Toccata,* ff. 138^{v} – 139, bar 15) does not seem to indicate a *strascino*, for it also occurs at places where consecutive notes do not fall the same course. It is possible that it was the scribe's (or his teacher's?) symbol for a certain ornament or effect. I have only notated these in the first-level transcription.

Notes to Toccata, *ff. 132^{v} – 133:*

(1) The rhythm symbol is missing in the original.

(2) A rhythm indication appears to be missing in the original. This is solved if the last two notes are treated as quavers, resulting in the same rhythmic pattern as in the next bar. However, then the tablature would also need to reflect a crotchet symbol at the start of bar 6.

(3) In order for the rhythm to make a complete bar, the first note needs to be dotted.

(4) A rhythmic indication is absent in the original; in order for this to form a complete bar, a crotchet rhythm is expected.

(5) There is a mark close to the line of the fifth course in the tablature, which does not make sense and which I have dismissed as an error.

(6) A rhythmic indication is absent; the barring suggests that a quaver rhythm is required.

(7) In the original tablature, this bar features some dots which may indicate fingering, but they are rather inconsistent and unclear and I have omitted them in the transcriptions.

(8) In order to form a complete bar, the first crotchet in this bar needs to be dotted.

(9) There is a barline missing in the original.

(10) The last note in this bar is missing in the original tablature.

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Notes to [Fuga], *ff. 133^{v} – 134:*

(1) There is no rhythmic indication above the first chord in the original tablature.

(2) The crotchet rhythm indication is missing in the original tablature.

(3) Bars 11 and 15 show the same rhythmic anomaly. The rhythm in the original does not fit the bar, making it a quaver value too long. In the interpretative transcription, I have assumed that the crotchet rhythm indication on the third beat in both bars is erroneous and that the music should continue in quavers. Alternatively, one could omit the second e'-flat in bar 11 or the repeated a'-flat in bar 15. A further alternative is to retain all of the notes, as well as the crotchet rhythm on the third beat, but to treat the three quavers on the fourth beat as a triplet.

(4) See note (3) above.

(5) Rhythmic indications and barlines are absent from this point in the original tablature. The interpretative transcription provides a suggested reconstruction of the rhythm.

Notes to [Toccata], *f. 134:*

(1) The rhythm signs are misaligned in the original tablature, possibly due to limited space above the tablature lines at this point. The scribe probably intended the rhythm which I notated in the interpretative level.

(2) I have corrected the minim rhythm, which is notated in the original, to a crotchet in the interpretative level.

(3) The first-level transcription of bars 18 and 19 reflects the original, which produces a rather angular passage from this point. I have notated my suggested changes in the interpretative transcription.

Notes to Una Toccata, *ff. 138^{v} – 139:*

(1) The rhythmic indications are not well aligned in the original. The interpretative transcription reflects my suggested application of the rhythm.

(2) The first note is not dotted in the original.

(3) In the tablature, the rhythm symbol resembles a quaver, however a semiquaver rhythm makes more sense here.

(4) The first note is not dotted in the original.

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(5) The rhythmic indications in the original are nonsensical. The interpretative transcription reflects my suggestions, following the pattern of the previous bar.

Notes to Una Toccata, *ff. 139^{v} – 140:*

(1) The rhythm indicated in the original does not fit the bar (or double bar in this case, as a barline is missing). In the interpretative transcription, I have suggested the possible solution of ignoring the two crotchet rhythm indications; this accommodates all the notes and places those notes which feature single dots onto the weak beat, as to be expected from this notation in tablature.

(2) According to my assumptions in note (1), there is a barline missing between bar 9 and 10.

(3) The tablature character '1' on the second course (representing an e'-flat) is likely to have been misplaced. If it is assumed that it should have fallen on the third course, this would result in a b-flat (as in the interpretative transcription), which allows this bar to continue the sequence of the preceding bars.

(4) The missing barline between bars 22 and 23 is true to the original tablature.

(5) The wavy line above the notated ornament in the penultimate bar is possibly an additional signal for ornamentation.

(6) The last f '-sharp (which appears on its own) in the ornament figure is probably erroneous, as this results in the bar being one semiquaver too long.

Notes to [Fuga], *ff. 140^{v} – 141:*

The smaller staff at the bottom of the system is a first-level transcription of the first 53 bars of *Ricercata d'incerto,* pp. 268 - 269 in *Barbarino*, with which this *fuga* is concordant. The version in *Barbarino* continues for a further 65 bars beyond the point where the *Kremsmünster L81* version ends, though.

(1) The rhythm symbol above this bar in the tablature appears to be minim, but a semibreve is to be expected.

(2) The bass line is somewhat peculiar. In the interpretative transcription, I have assumed that character figures were placed on the wrong tablature line in the original, so that they should have been on the fourth, rather than on the third course. The more pleasing result is in fact in line with *Barbarino* version.

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(3) The rhythmic indication is missing in the original.

(4) There is a rhythm sign missing over the first beat. Based on the rest of the bar and on the dots indicating weak beats, one may assume a dotted crotchet rhythm for the first beat. Note, however, that this differs from the *Barbarino* version.

(5) The f ’ in the original tablature creates a fourth above the c’, which does not get resolved. If it is assumed that the tablature character on the second course should have been a ‘2’ rather than a ‘3’, then the resultant e’ (as in the interpretative transcription) is in line with the *Barbarino* version.

(6) The rhythm in this bar is incorrect. It is to be assumed that this bar should follow the same rhythmic pattern as the previous bar, which also continues in the next bars.

(7) The last tablature character is unclear in the original tablature.

(8) The rhythm sign is missing, but one may assume that the rhythmic pattern continues.

(9) The f ’, which forms an unresolved fourth to the bass, is probably incorrect. I have assumed that the tablature character ‘3’ on the second course in the original tablature should have been a ‘2’, resulting in an e’. Alternatively, the *Barbarino* version features a ‘1’ on the second course at the corresponding point, i.e. e’-flat as I indicated in the *Barbarino* first-level transcription.

(10) The bass note and rhythm symbols are not clear in the original tablature.

(11) The rhythmic indication results in a bar which is too long. In the interpretative transcription, I have assumed that the quaver rhythm symbol was misplaced and should have been placed over the penultimate note of the bar.

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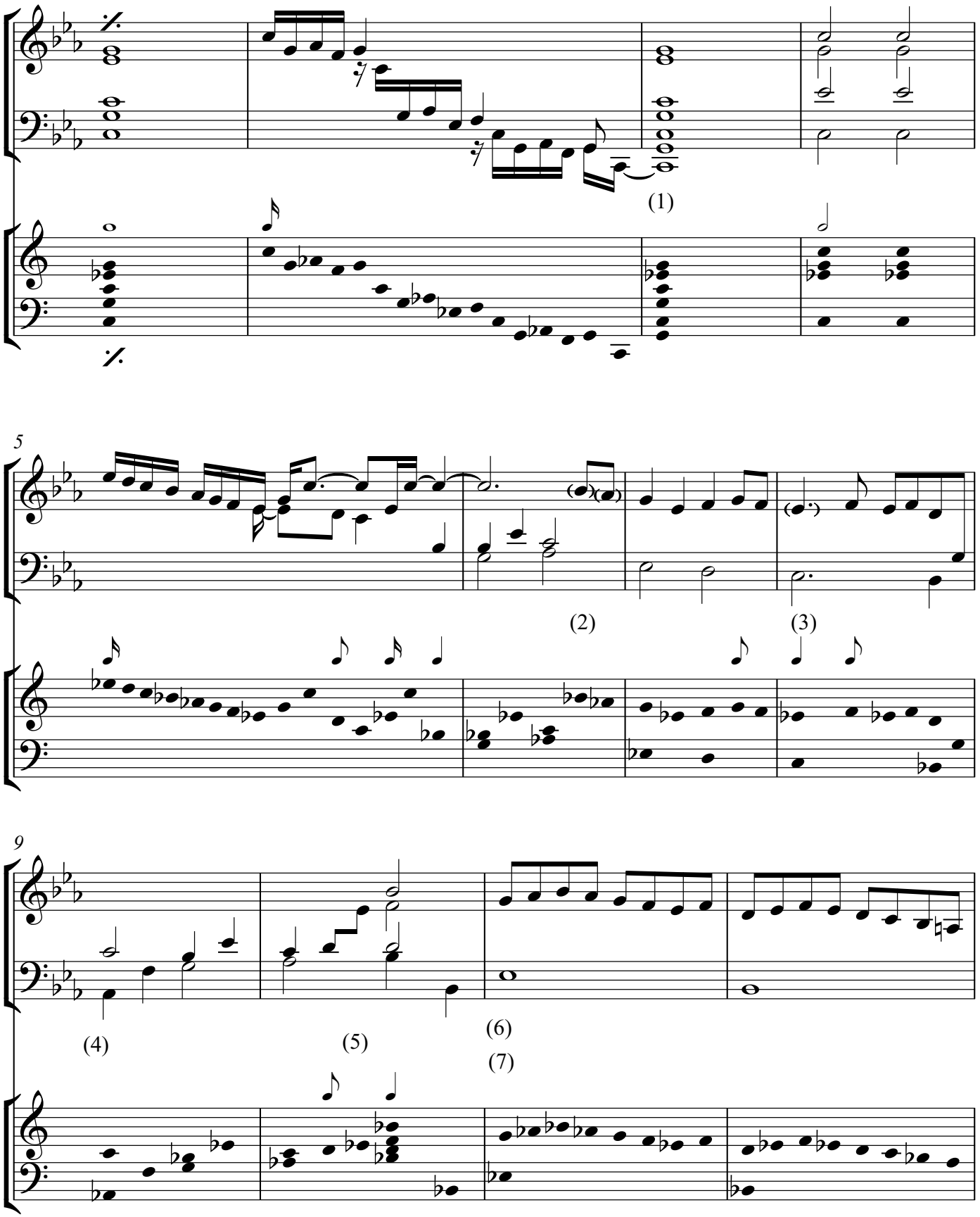
Toccata

Kremsmünster L81, ff. 132v - 133



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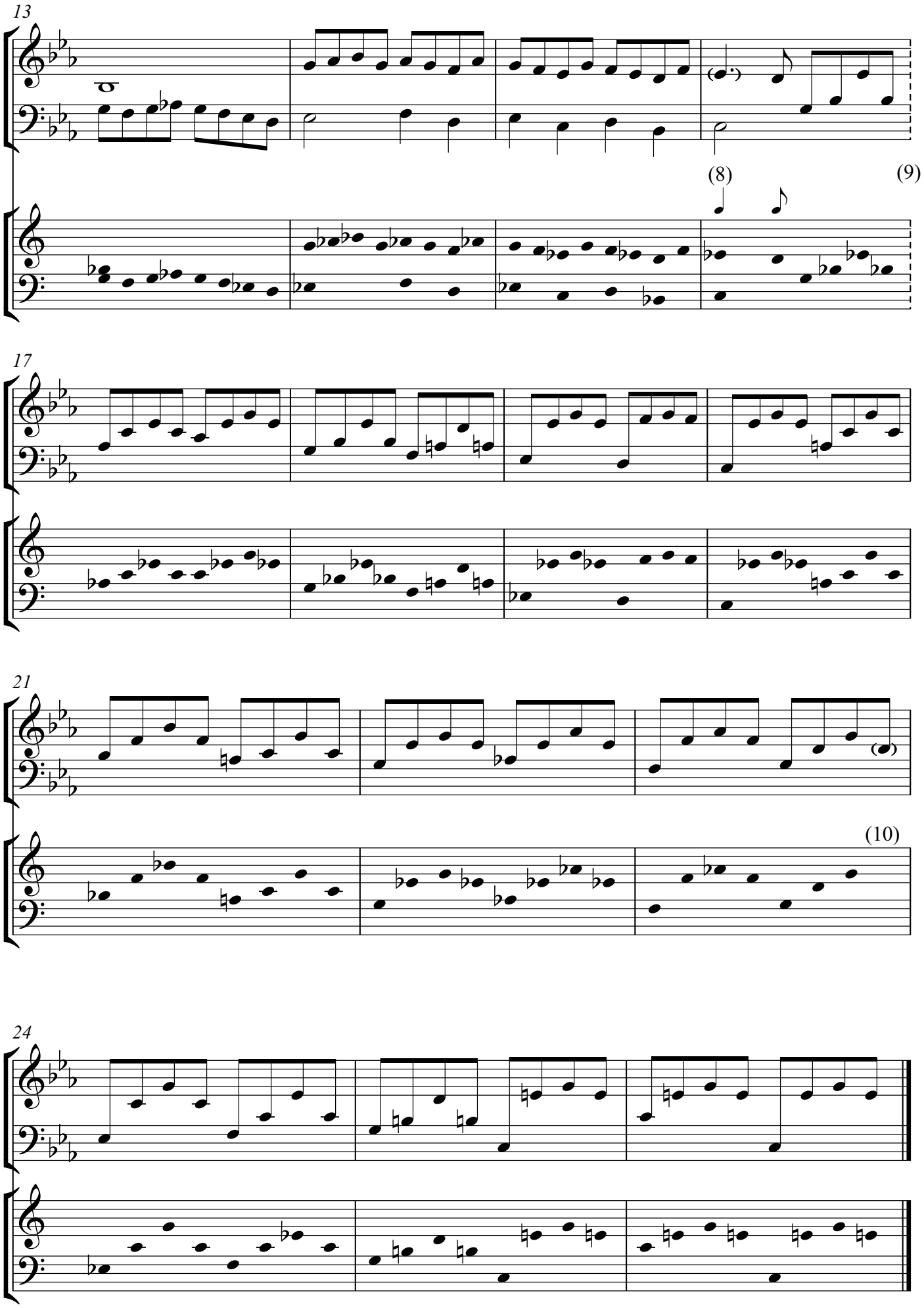

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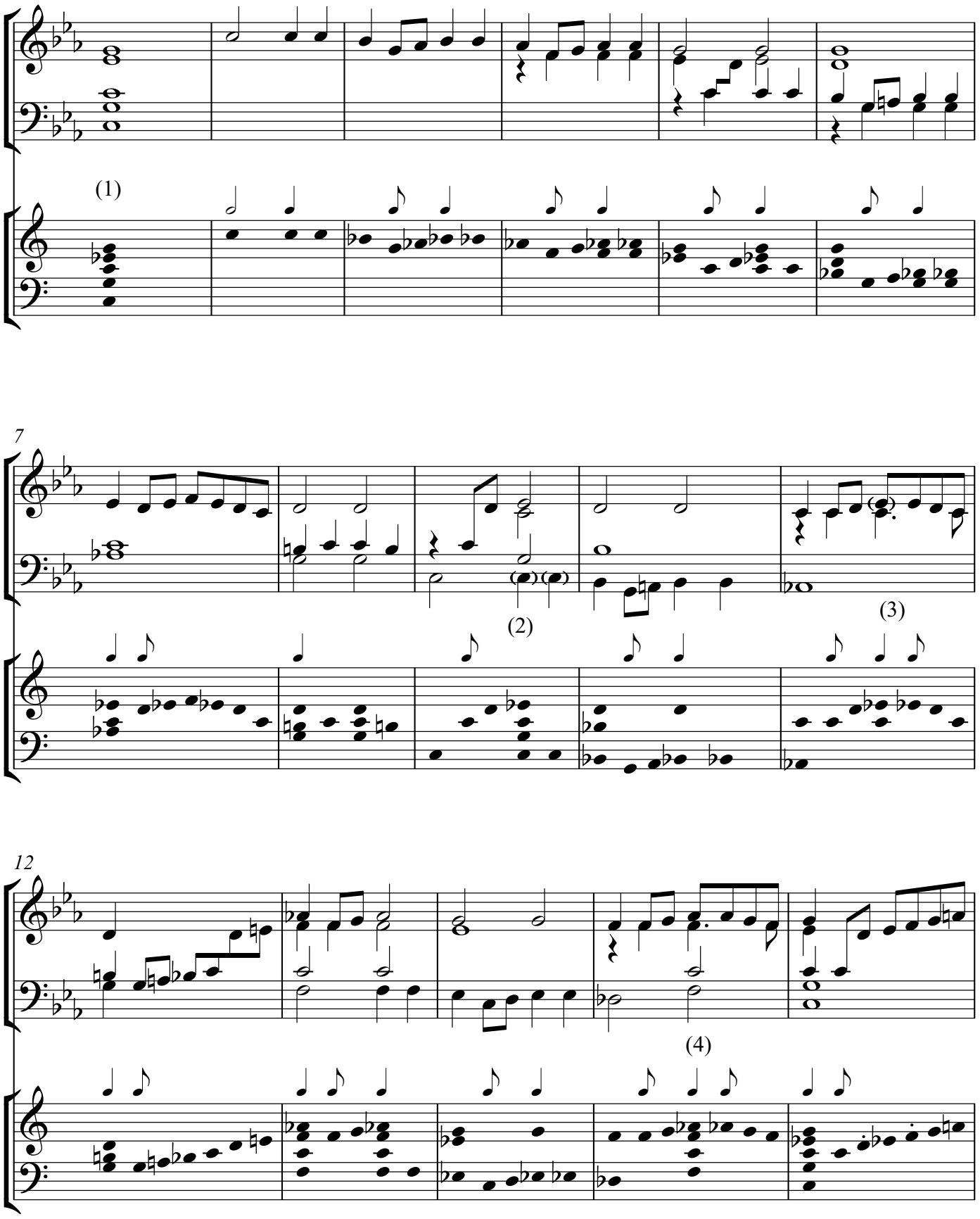
[Fuga]

Kremsmünster L81, ff. 133v - 134



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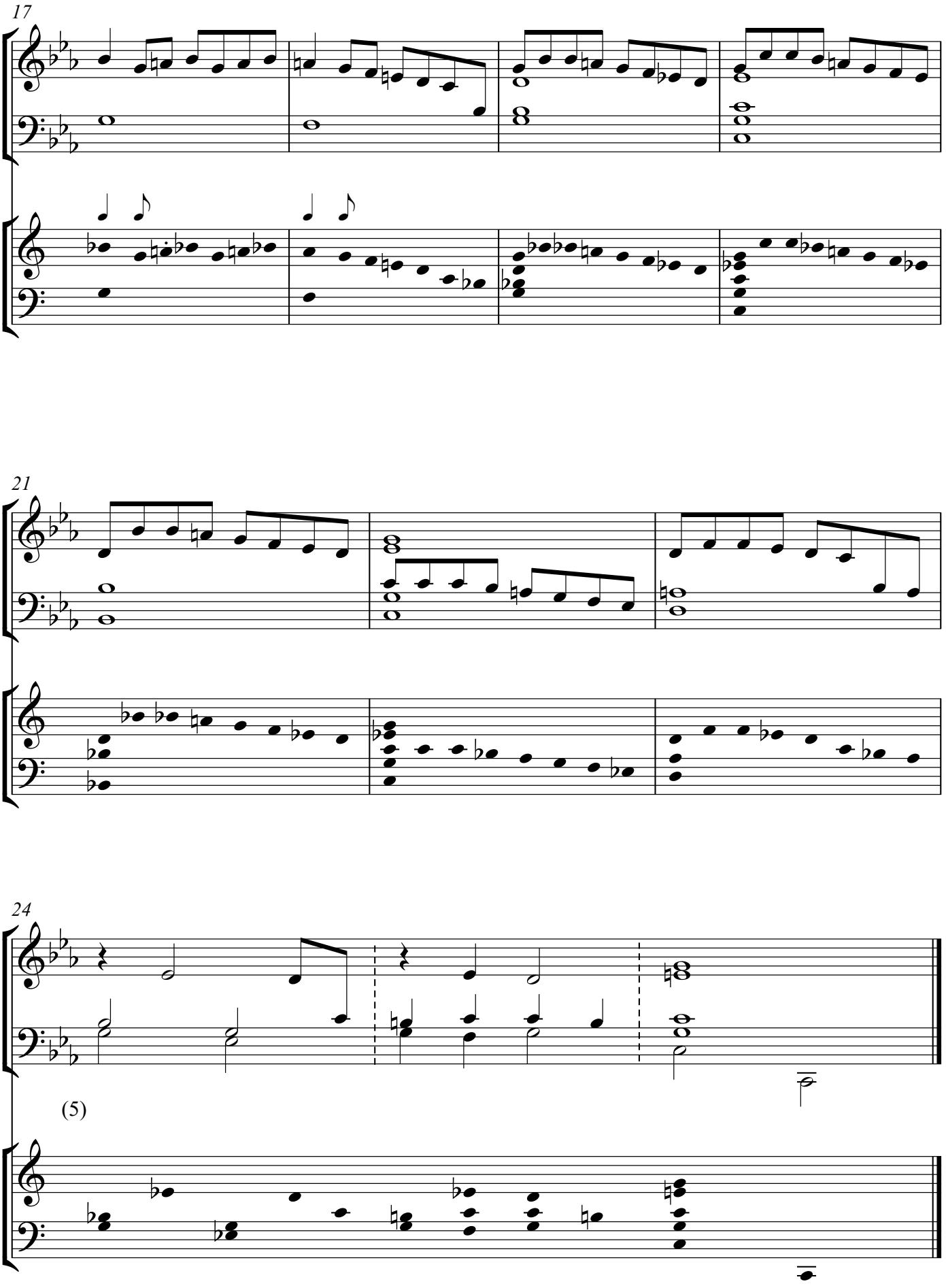

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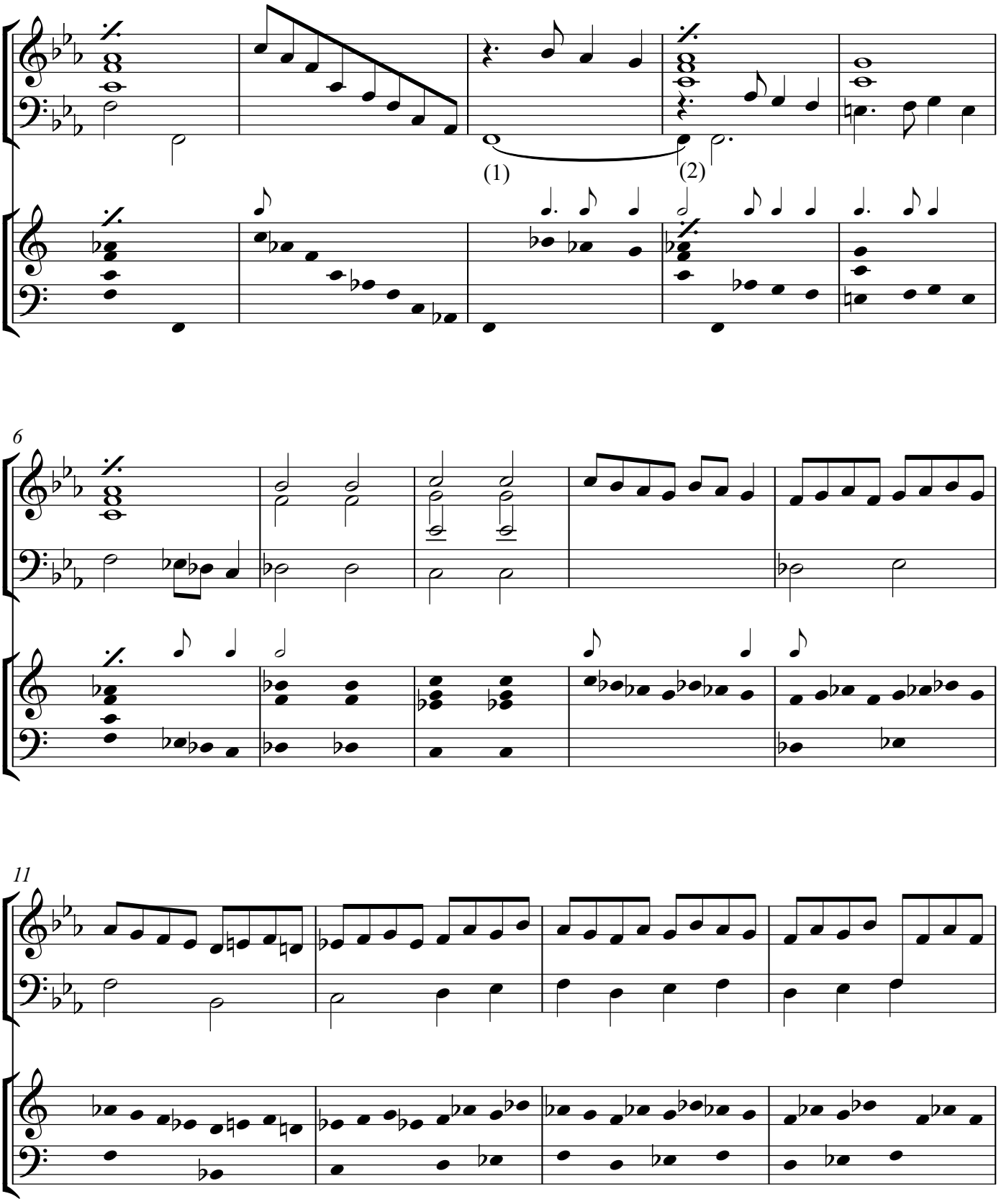
[Toccata]

Kremsmünster L81, f. 134



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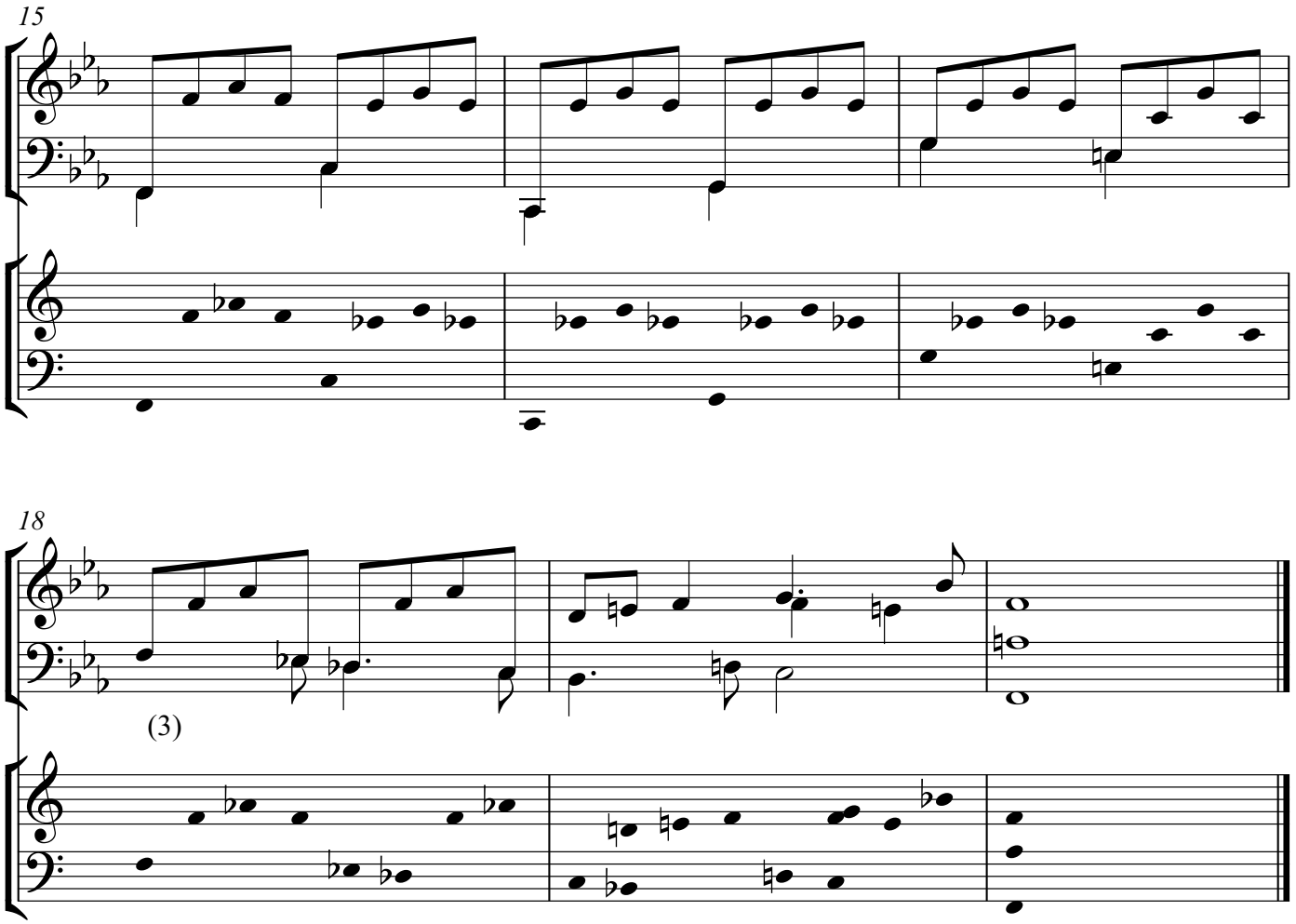

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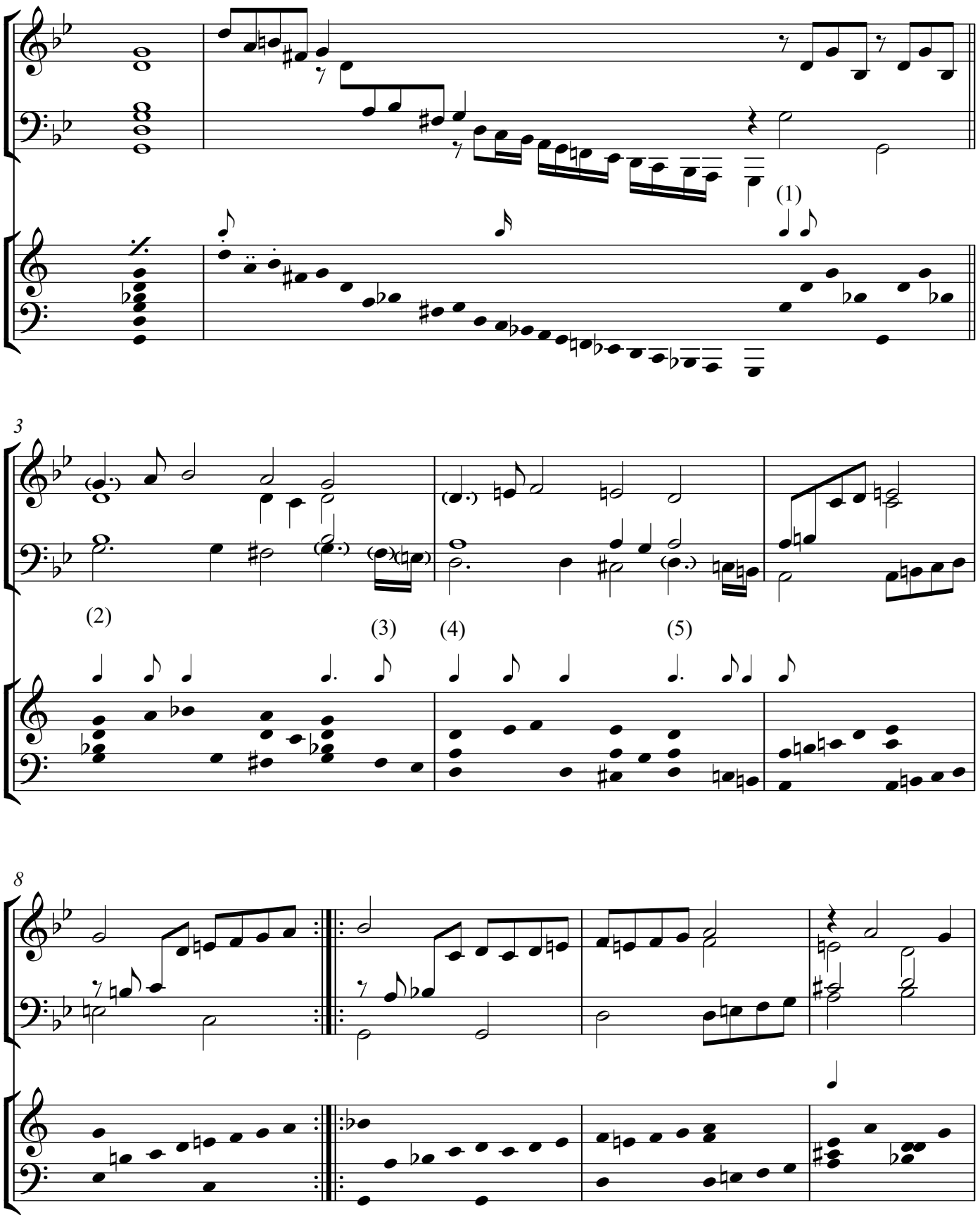
Una Toccata

Kremsmünster L81, ff. 138v - 139



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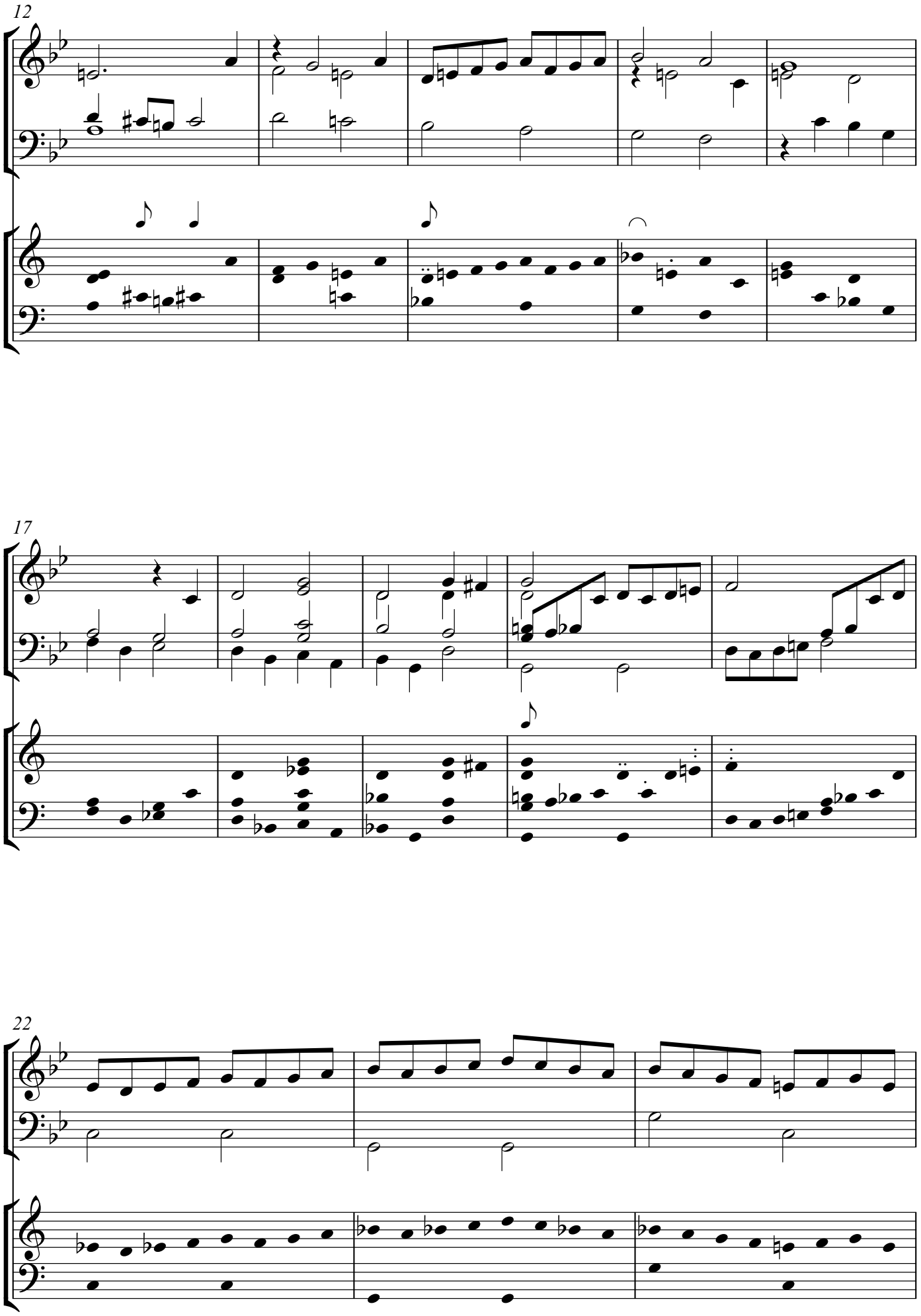

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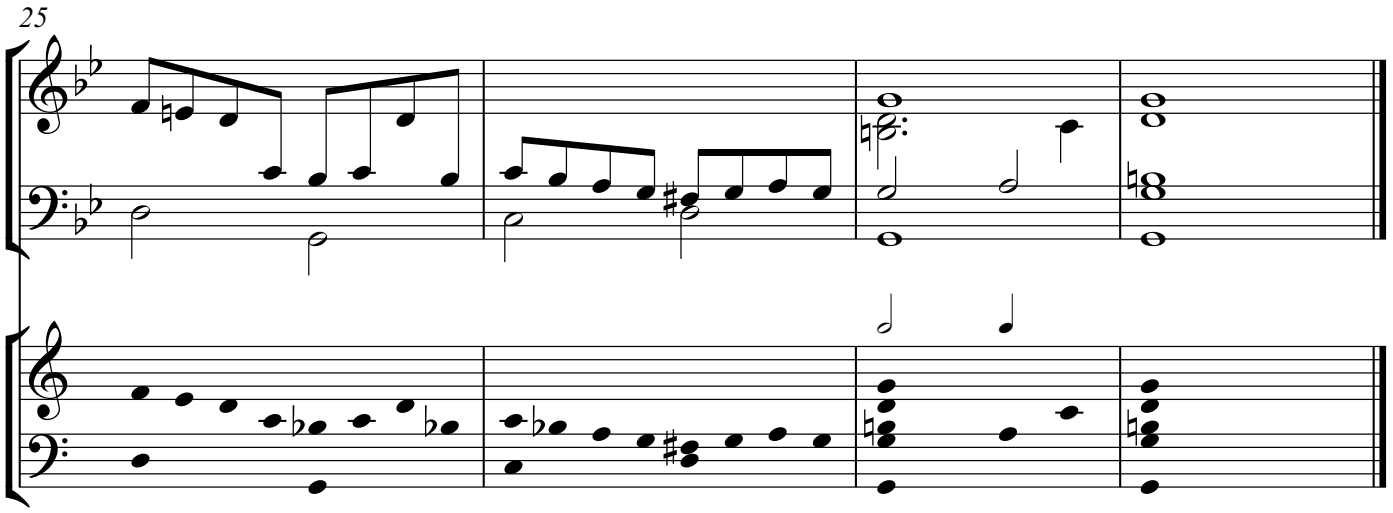

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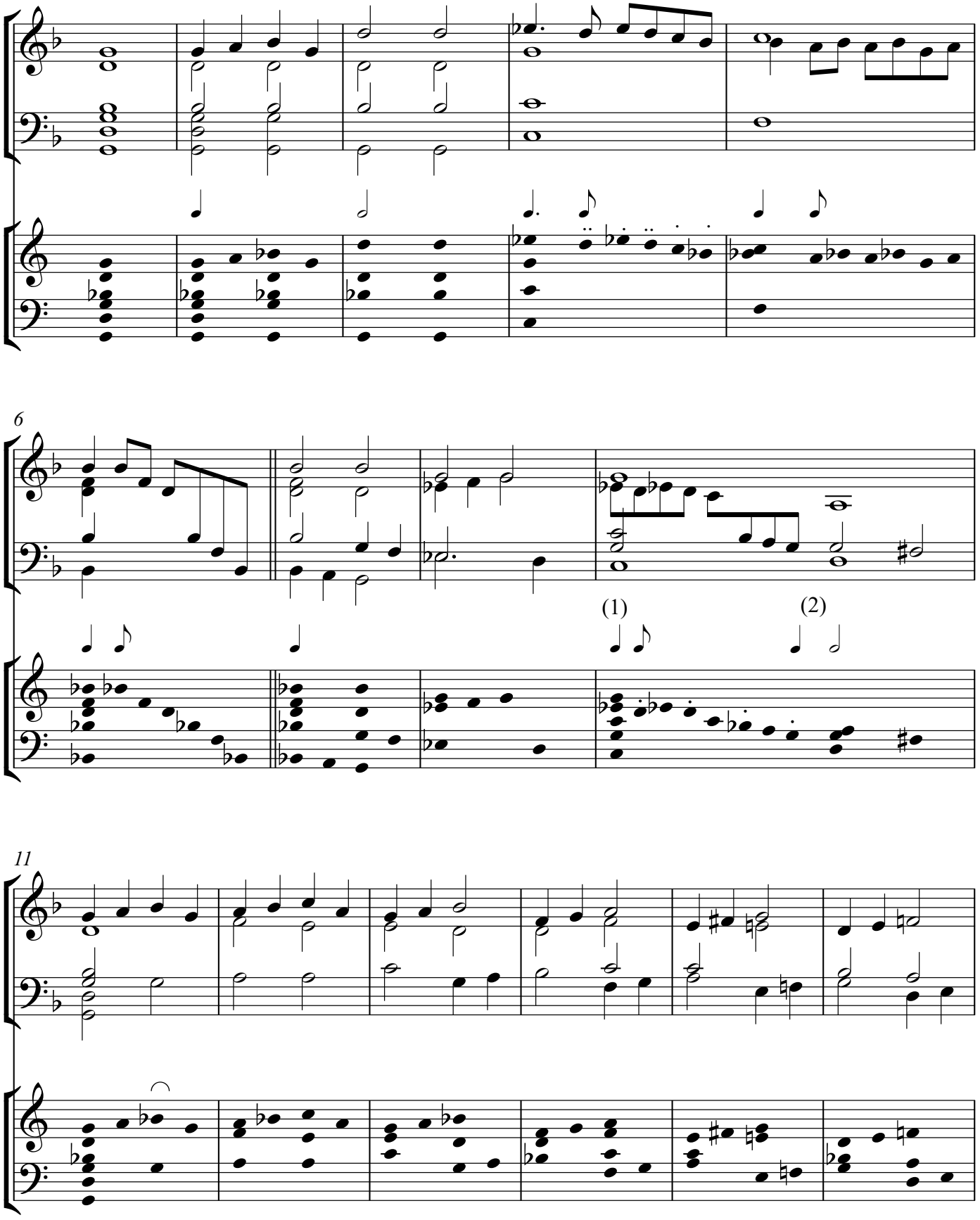
Una Toccata

Kremsmünster L81, ff. 139v - 140



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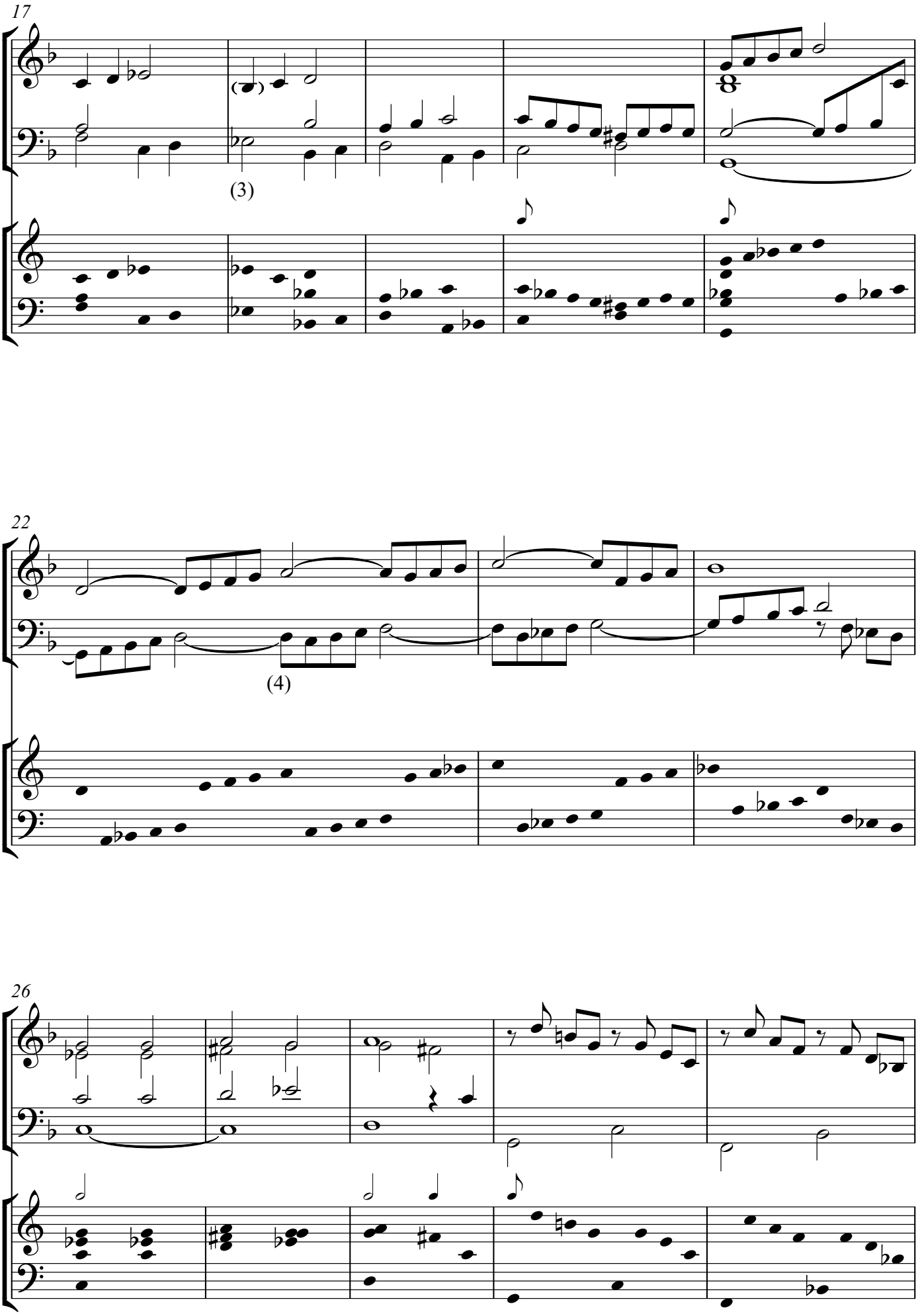

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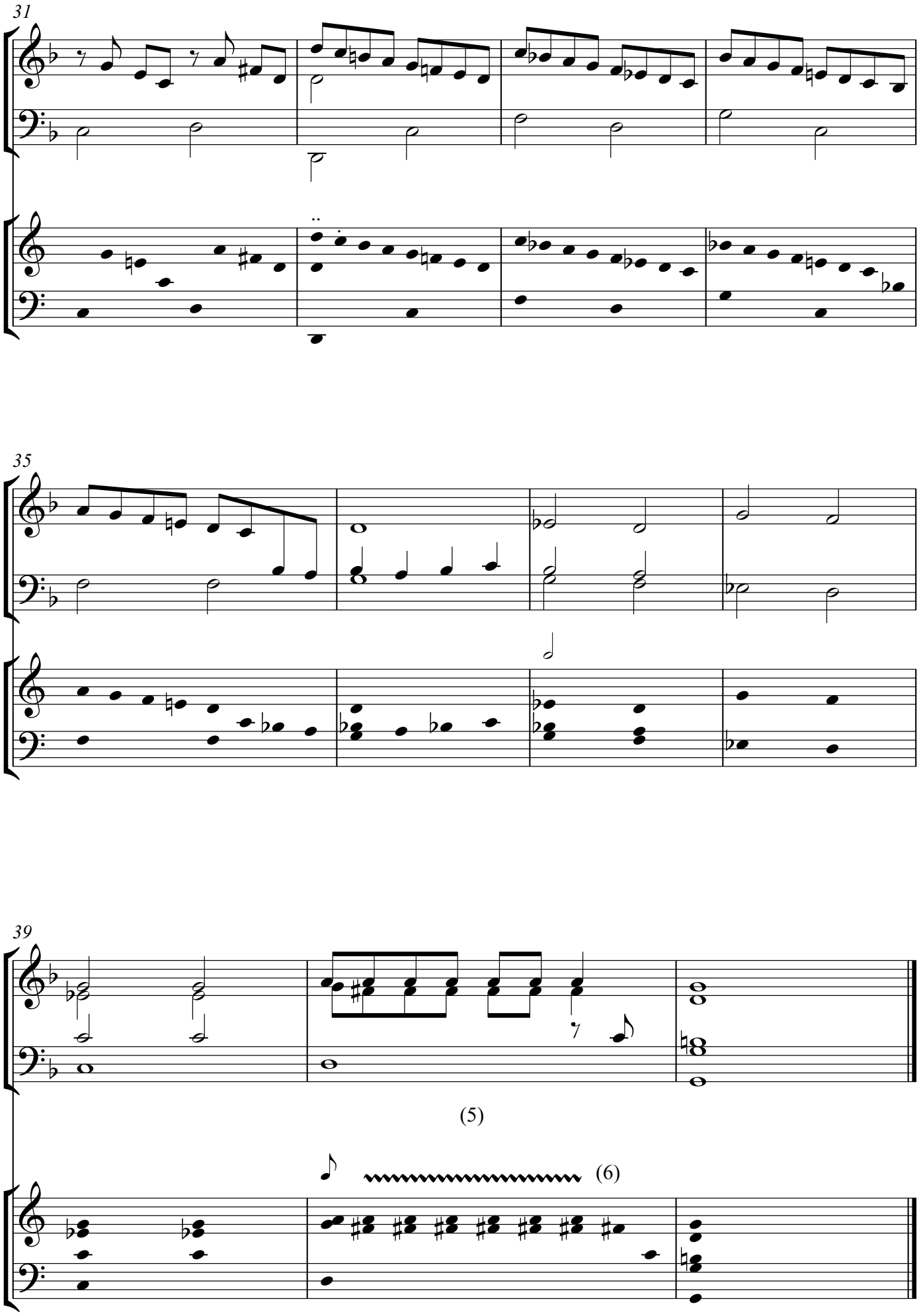

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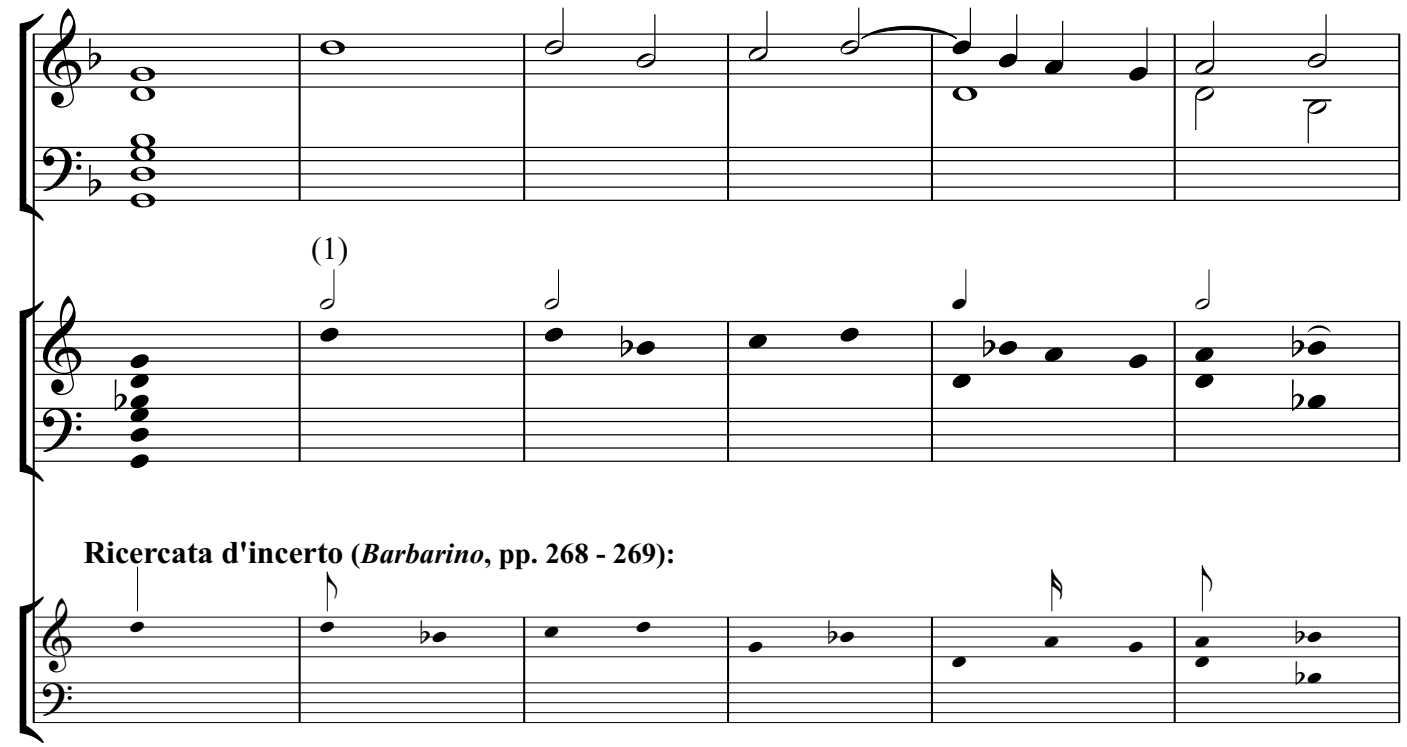
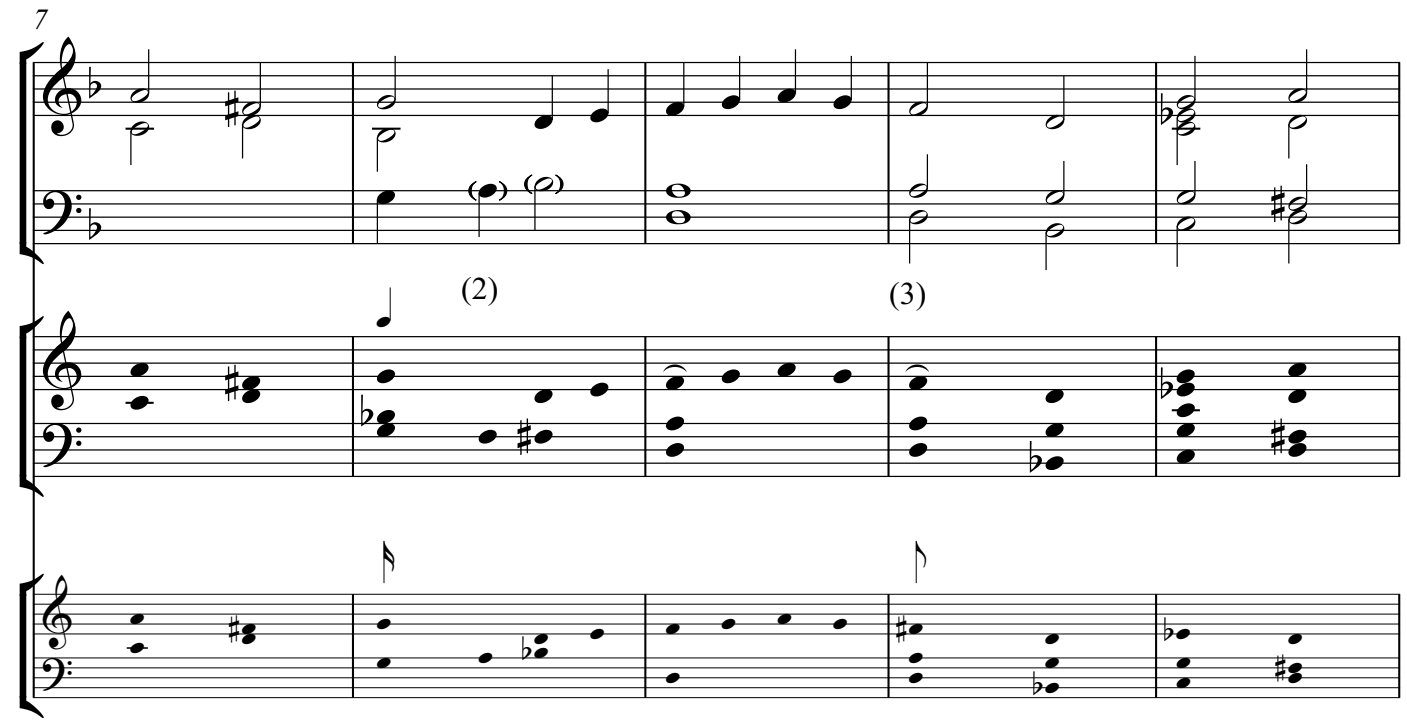
[Fuga]

Kremsmünster L81, ff. 140v - 141





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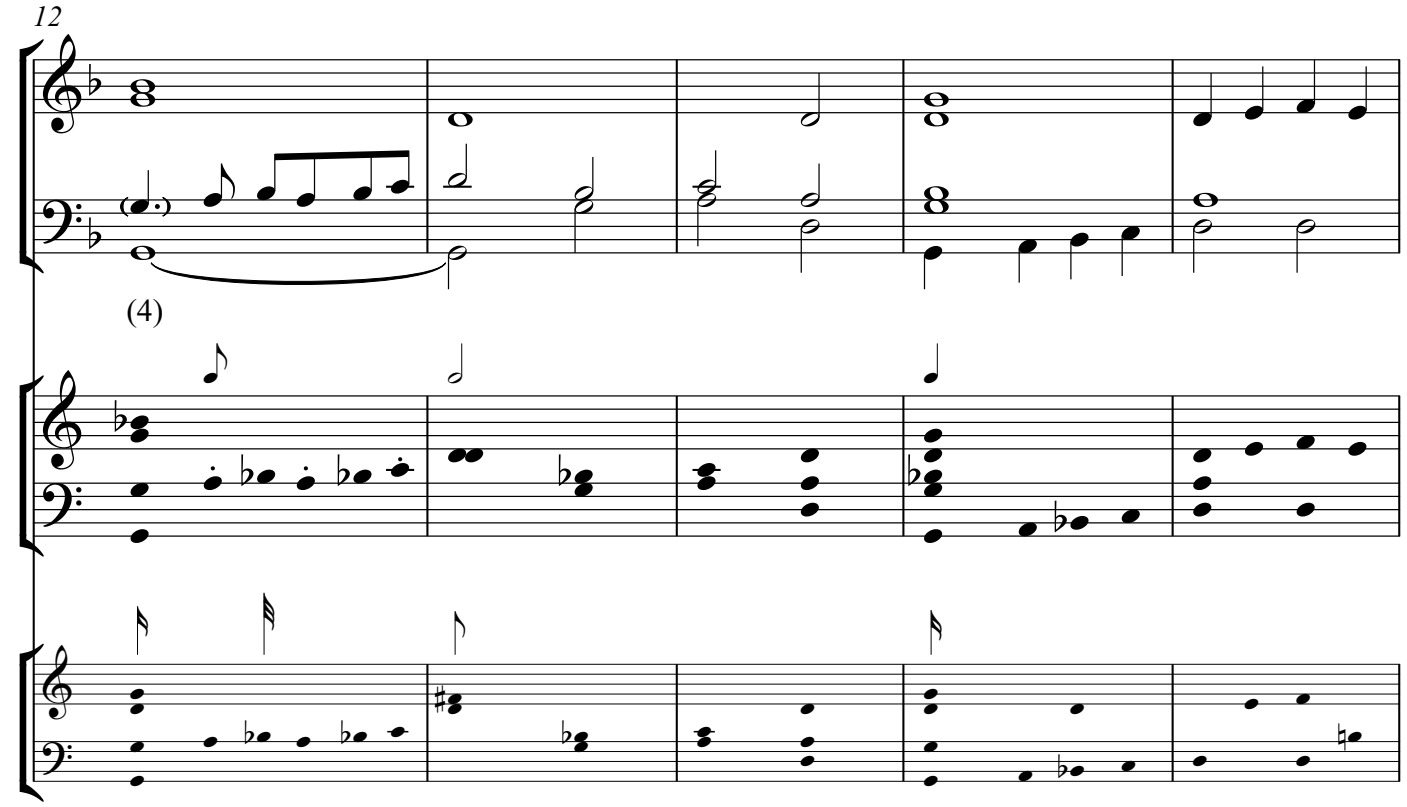

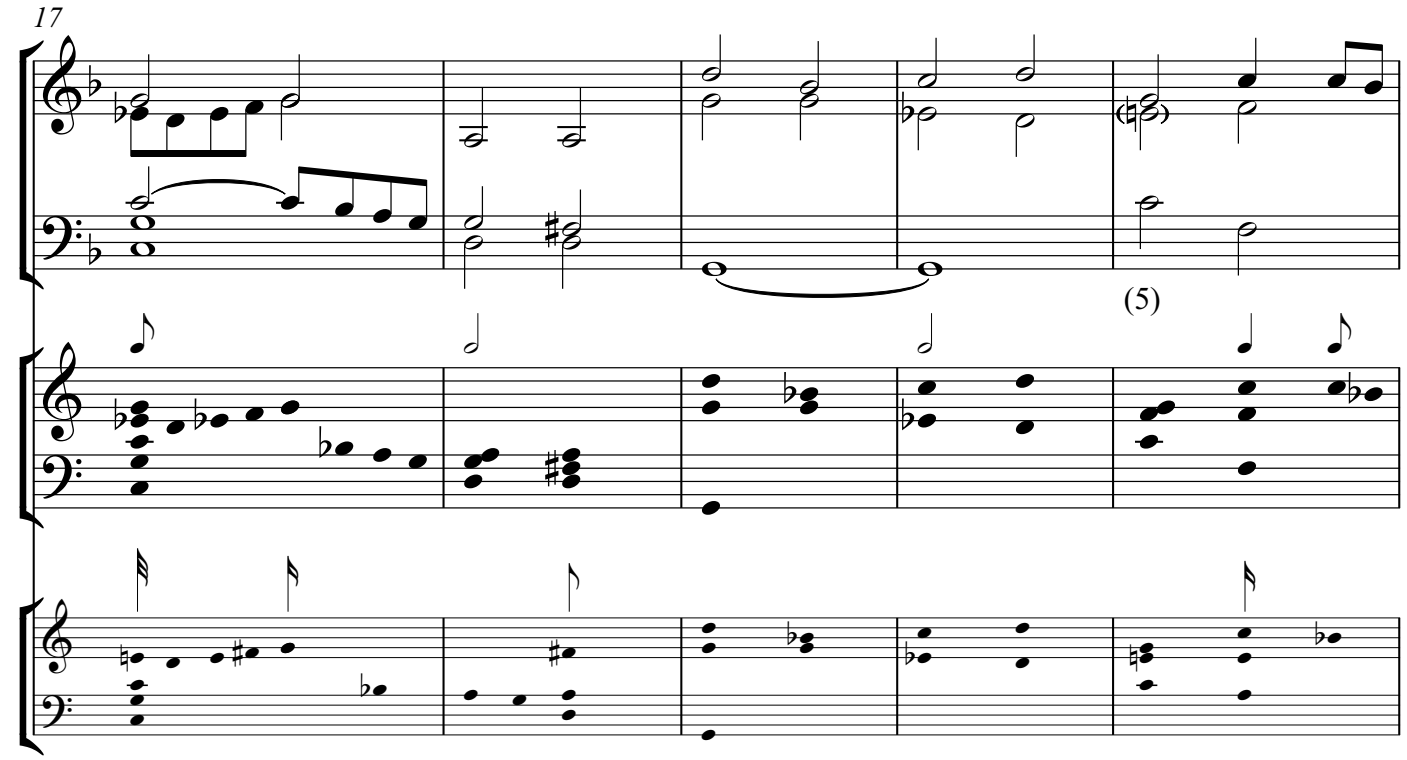

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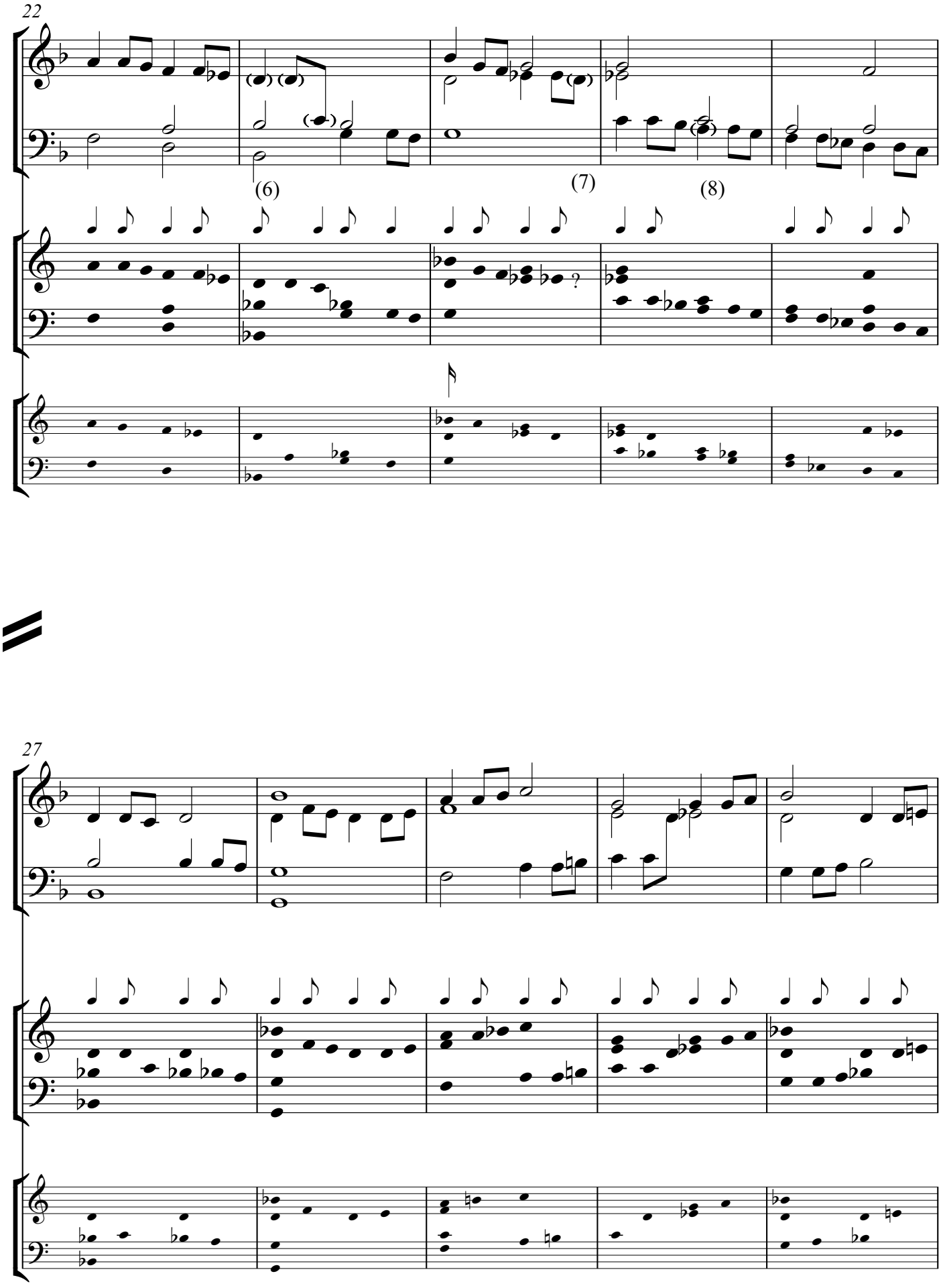

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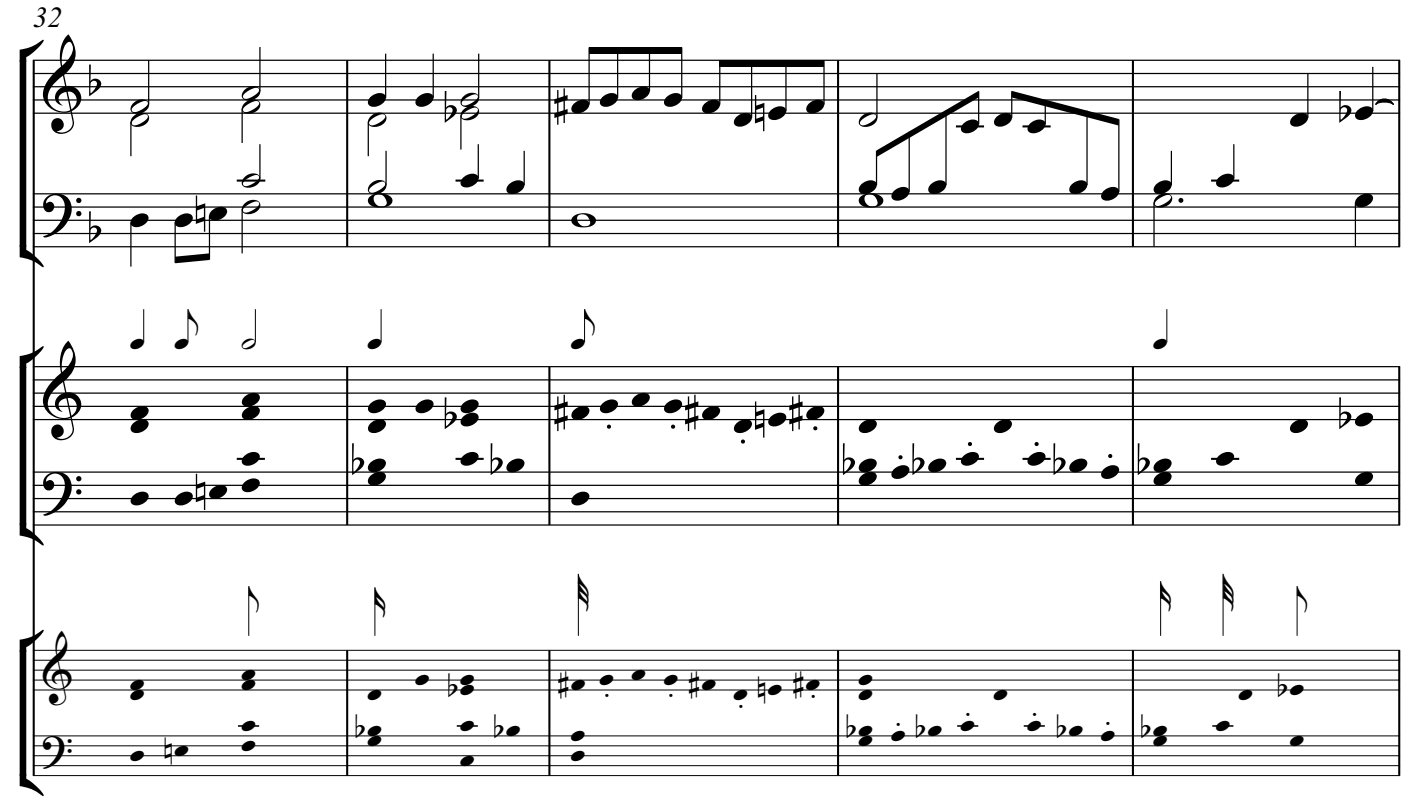

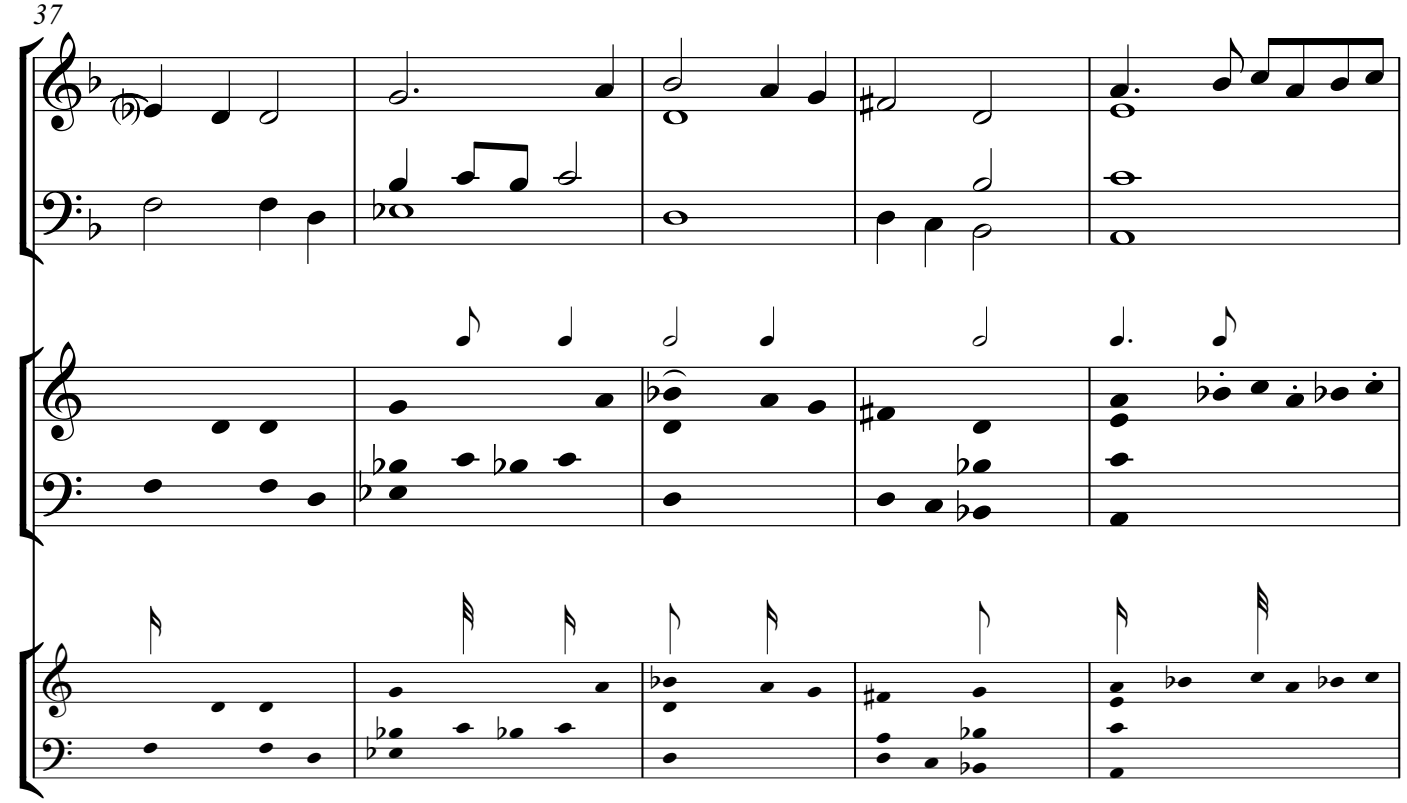

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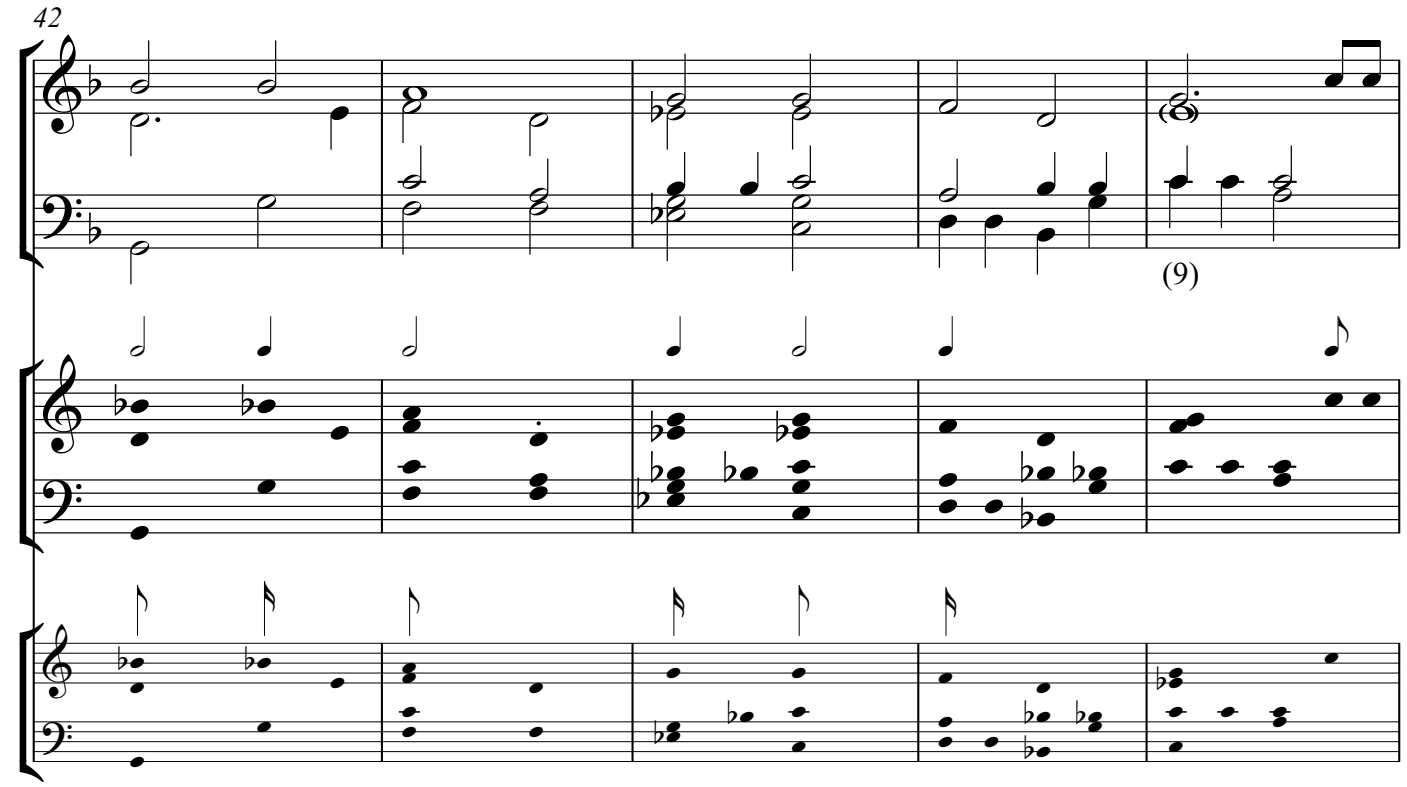

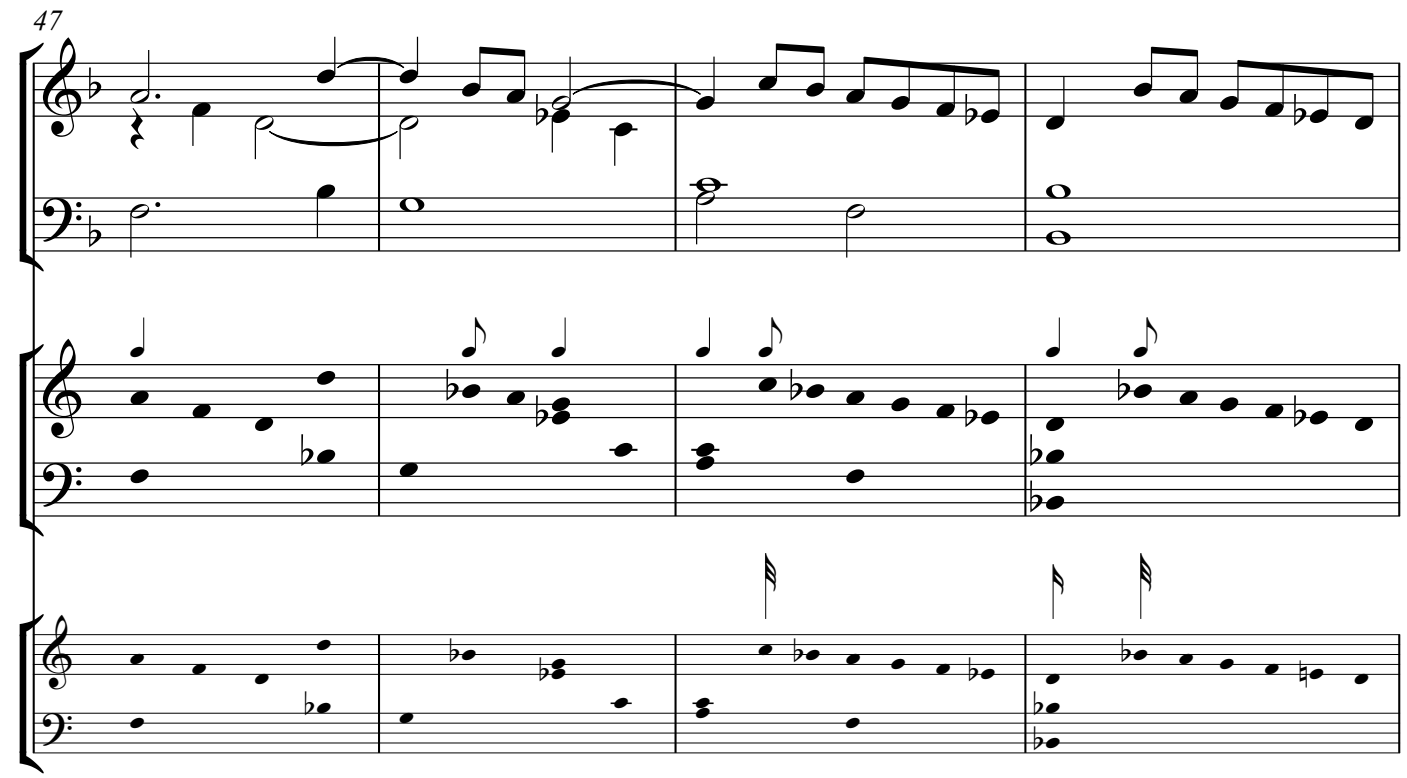

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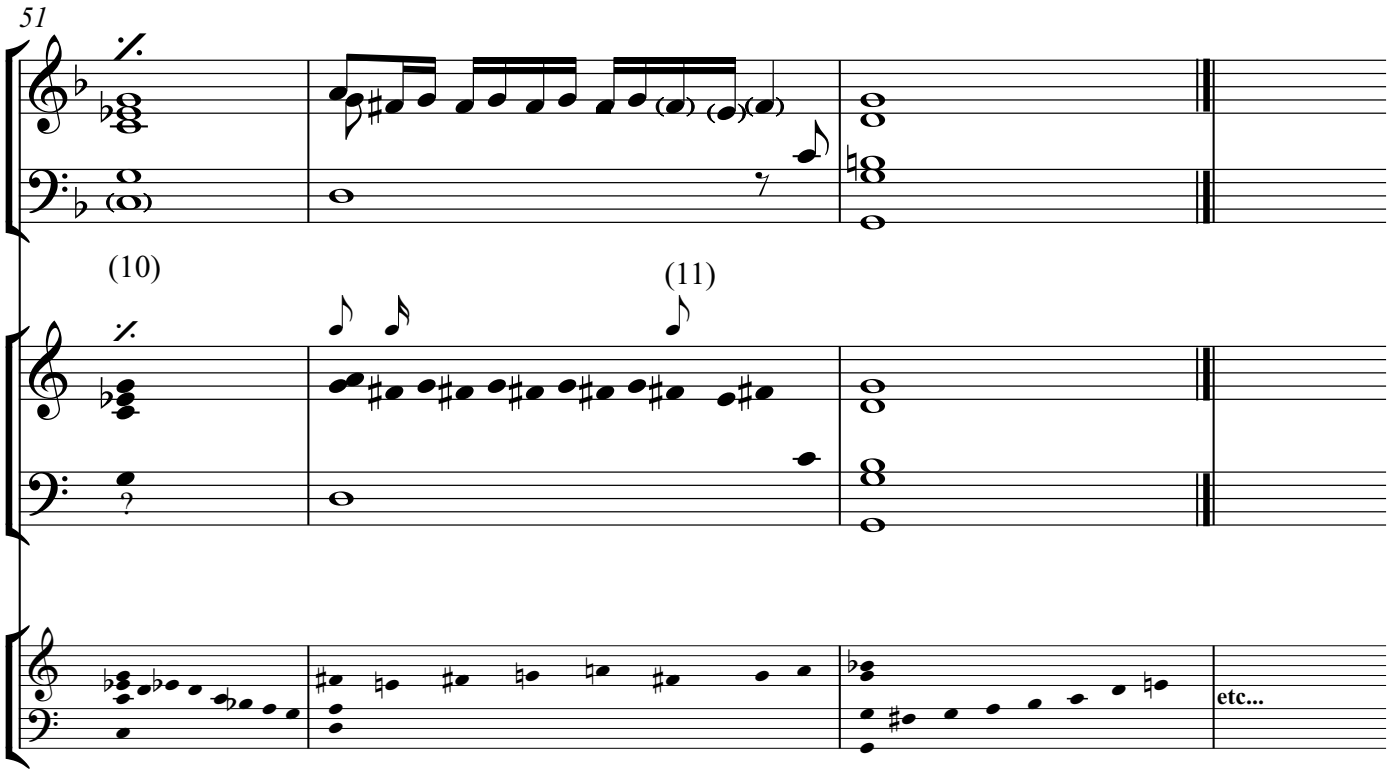

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Toccatas in the Rome 4145 *manuscript*

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Editorial notes

to the transcriptions from the *Rome 4145* manuscript

Notes to Toccatta, *f. 14v:*

(1) The symbol which resembles a '2' in the original tablature, does not make sense as a tablature indication: it is not on the lines, nor is it a standard indication for one of the diapasons. I have notated it as a 'Z' and suggest that it is simply a curlicue which indicates that the arpeggiation is linked to the block chord following it.

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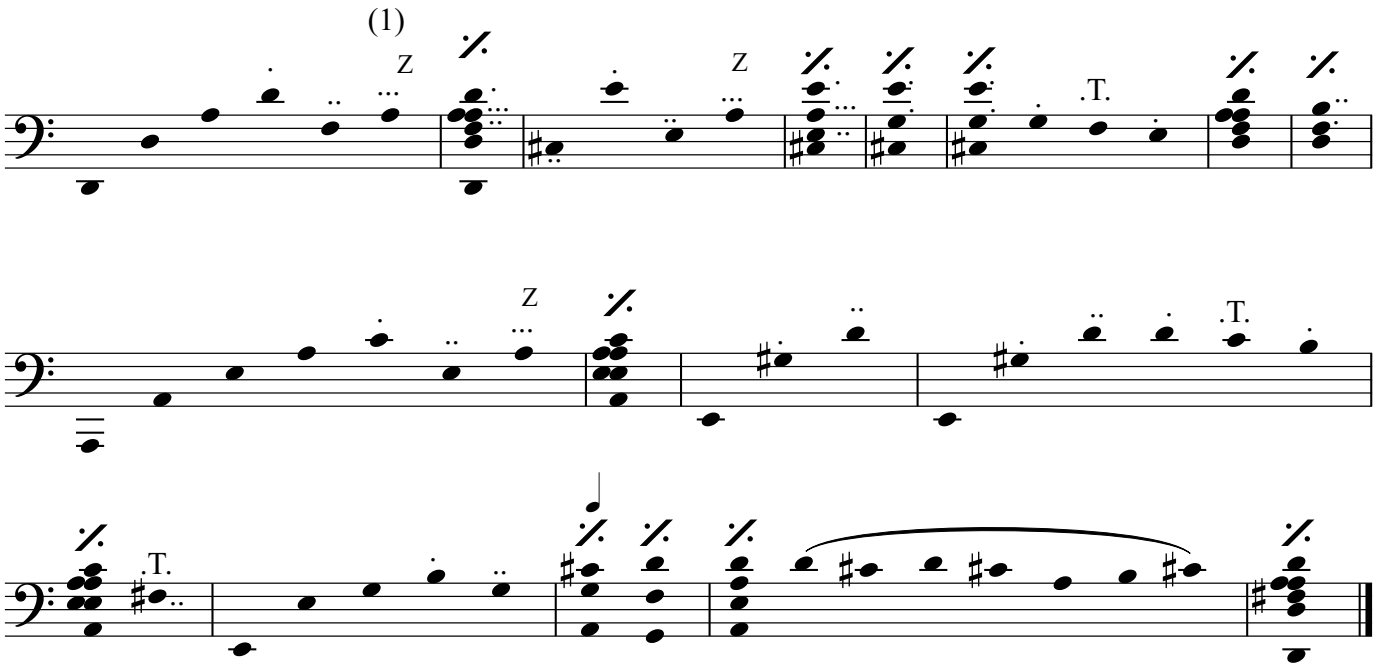
Toccatta

Rome 4145, f. 14v



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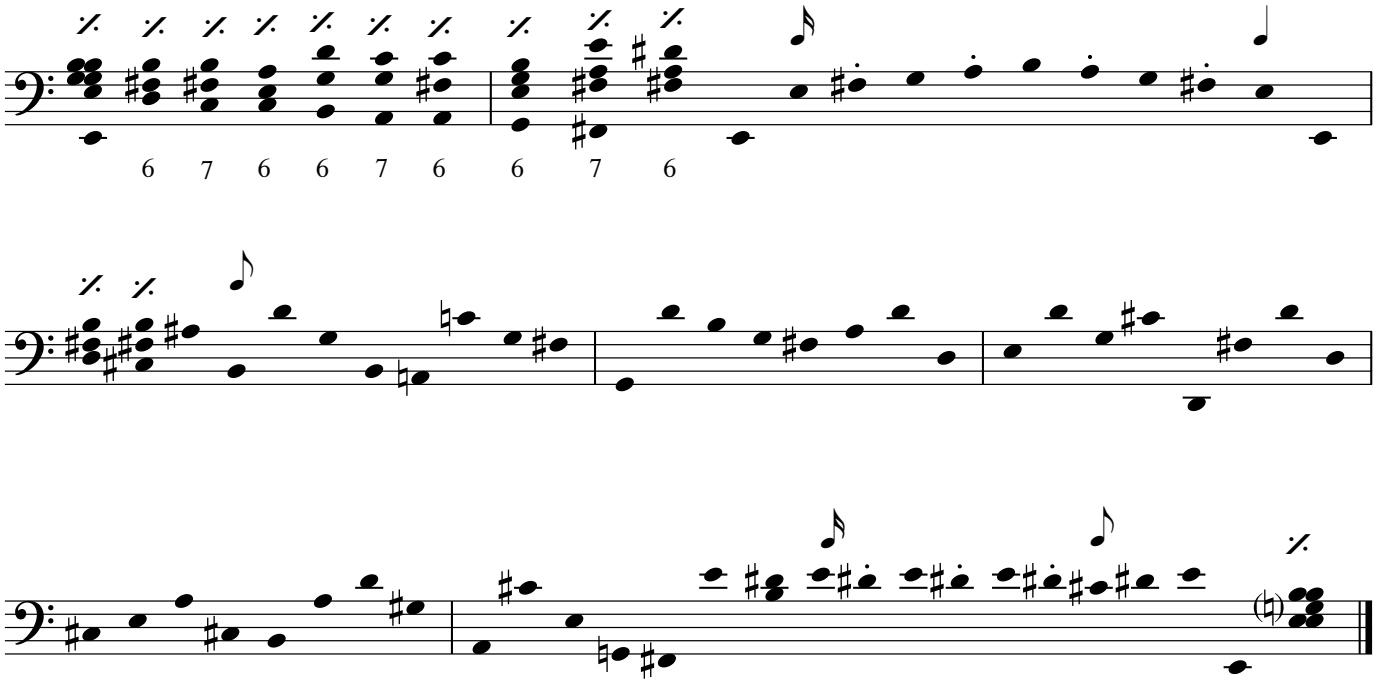
[Toccata]

Rome 4145, f. 39v



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Toccatas in the Bologna *manuscript*

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Editorial notes

to the transcriptions from the *Bologna* manuscript

Notes to [Toccata], *f. 1:*

(1) In the original tablature, the rhythmic indication is misaligned, falling somewhere between the tablature characters for the f-sharp and for the c'.

(2) It is unclear whether the rather faint dot which follows the minim in the original was actually intended by the scribe.

(3) The quaver indication is placed over the tablature character for the b, but may have been intended for the c'.

(4) A faint line could be read as a '1' on the line for the first course. However, the resultant b-flat is unlikely and I have assumed that the line is unintentional.

Notes to Tocata, *ff. 2^{v} – 3:*

(1) A symbol between the e and the d in the original tablature resembles a '1' on the first course, which has been crossed out.

(2) This note is represented as a '3' above the line for the sixth course in the tablature, i.e. in the *bordoni* register. I have accepted it as indicating a '13', i.e. the course tuned to AA.

(3) No rhythm indication is given here in the original tablature, but if the preceding pattern is continued, quavers are to be expected.

(4) The first '2' on the line for the sixth course should probably correctly have been a '3', i.e. a c instead of another B.

Notes to Tocata di Giacomo, *ff. 7^{v} – 8:*

(1) The '0' on the sixth course appears to have been corrected to a '0' below the tablature lines, thereby representing the seventh course, G.

(2) Th scribe made no differentiation between his notation of a quaver and that of a semiquaver rhythm in this piece. It seems fitting to consider those rhythm indications which I have placed in brackets, as semiquavers. (At any rate, a different rhythm *is* required, for if the music were indeed to

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continue in quavers, there would have been no need to repeatedly write quaver rhythm indications.)

(3) The meaning of this line or arrow in the original tablature, which occurs later too – see note (9) below – is uncertain. It may have been the scribe's indication that the bass and higher note should be aligned, as a double note – the correct notation for which was then presumably spatially prevented by the rhythmic indication.

(4) See note (2) above.

(5) It is unclear whether the points close to the rhythm indication are of significance.

(6) The repetition of the crotchet indication is probably intended to be a quaver indication.

(7) The scribe appears to have corrected a mistake here. What resembles a '0' on the second course is unlikely intentional, as the resulting e would be ill-fitting within the chord.

(8) These two tablature characters were perhaps inadvertently swapped by the scribe in the original tablature. My suggested descending passage presents a more eloquent solution.

(9) See note (3) above.

(10) The crotchet rhythm indication is poorly aligned in the original tablature. Whilst it is closer to the tablature character for the a, it seems to fit the b better.

(11) This rhythmic indication would be better placed over the next tablature character, to avoid the group of five quavers (or are these meant to be semiquavers?)

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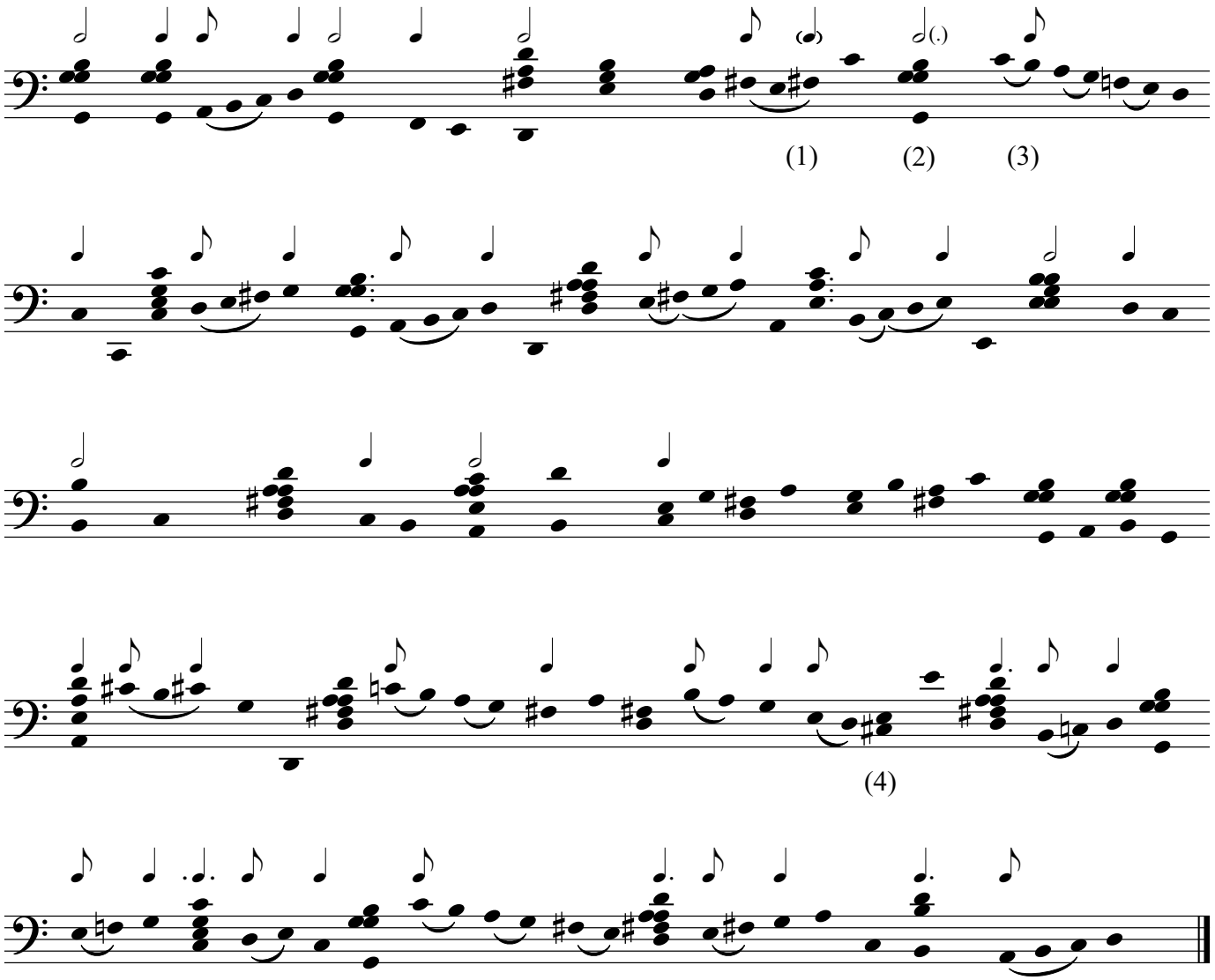
[Toccata]

Bologna, f. 1



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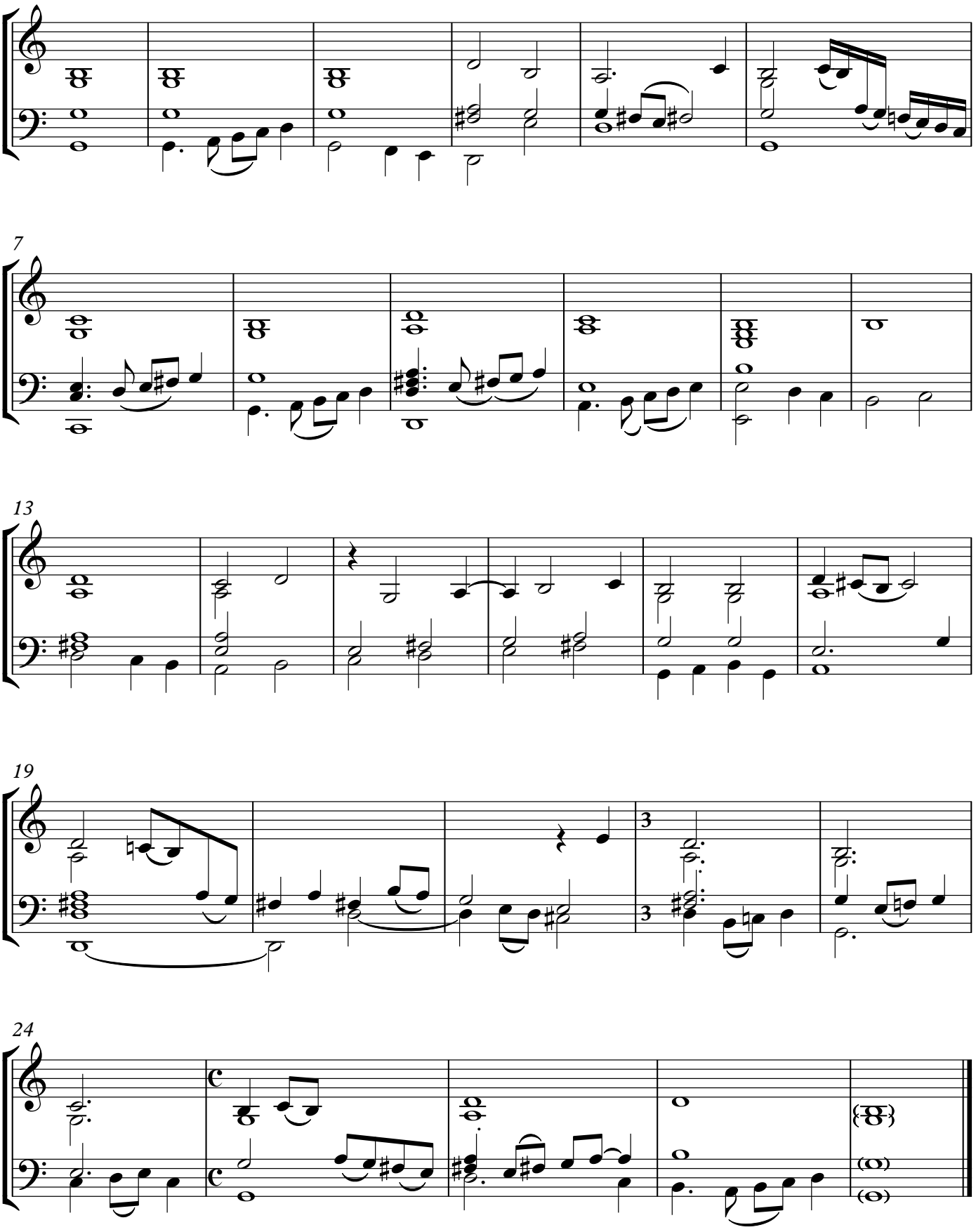
[Toccata]

(Reconstruction)

Bologna, f. 1



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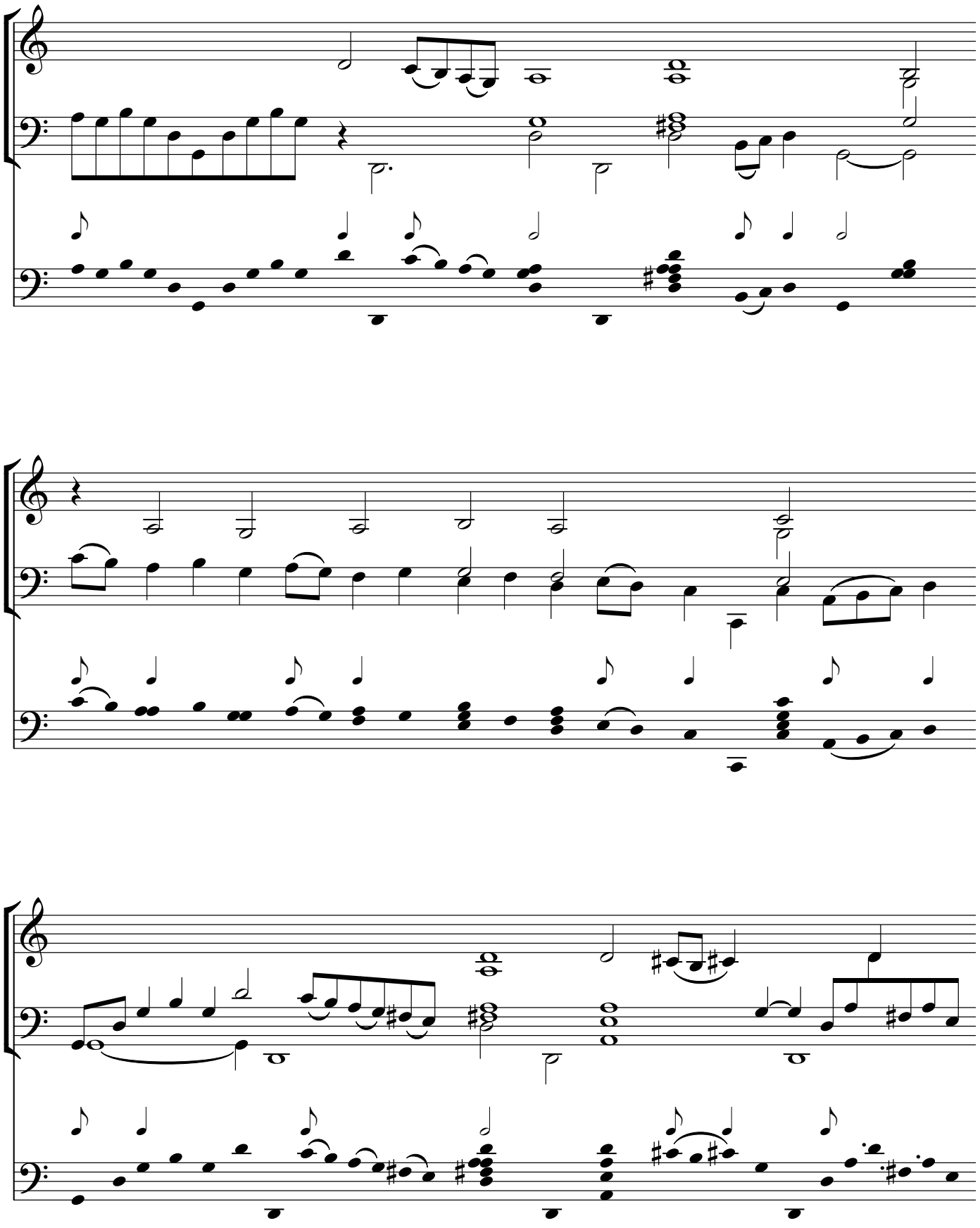
Tocatta

Bologna, ff. 1v - 2



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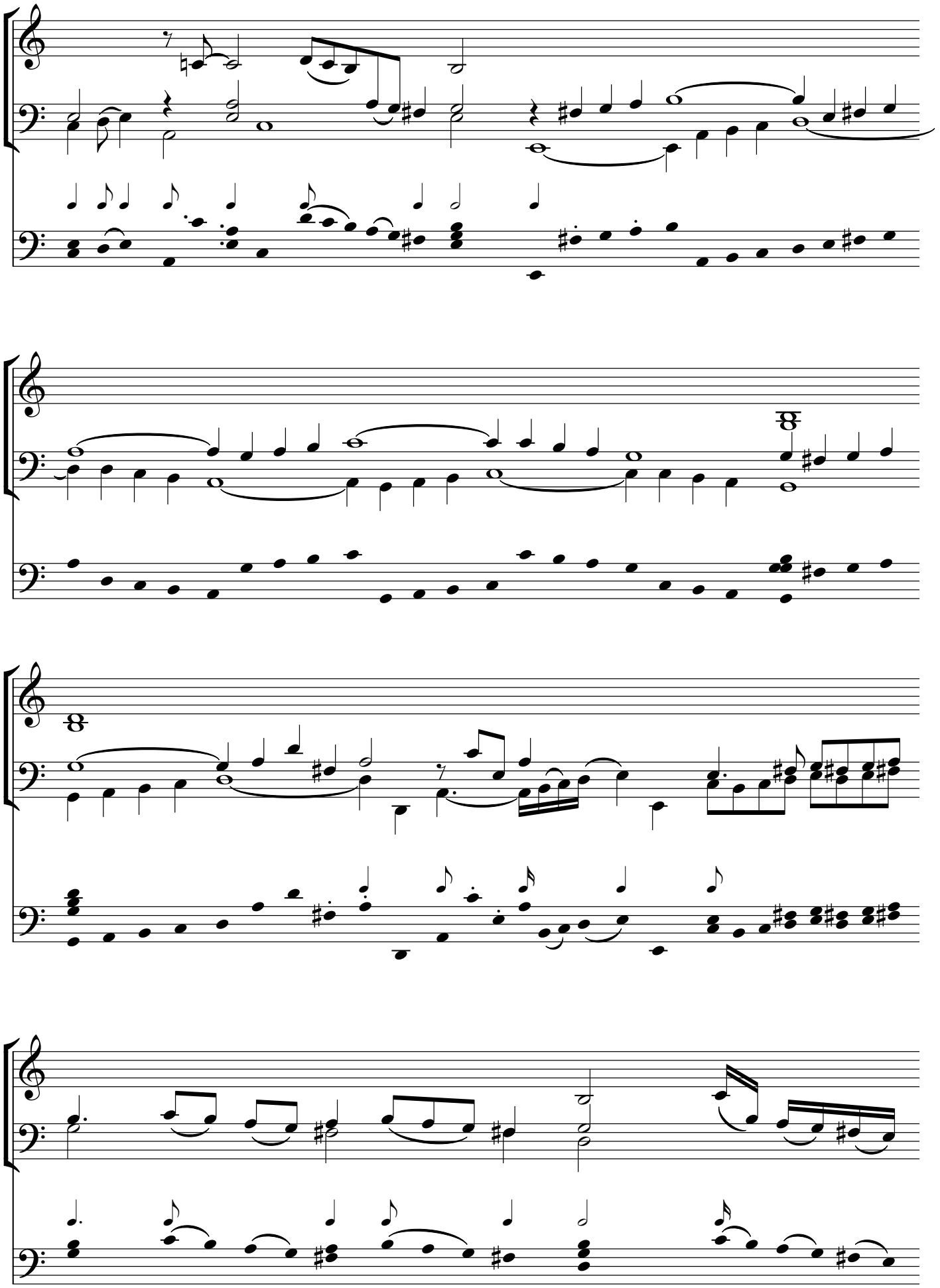

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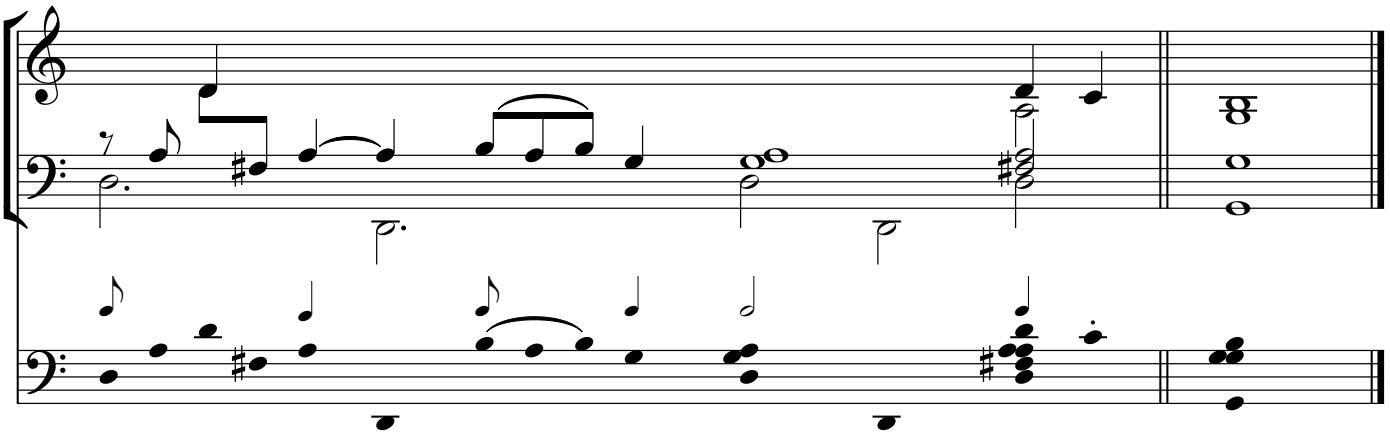

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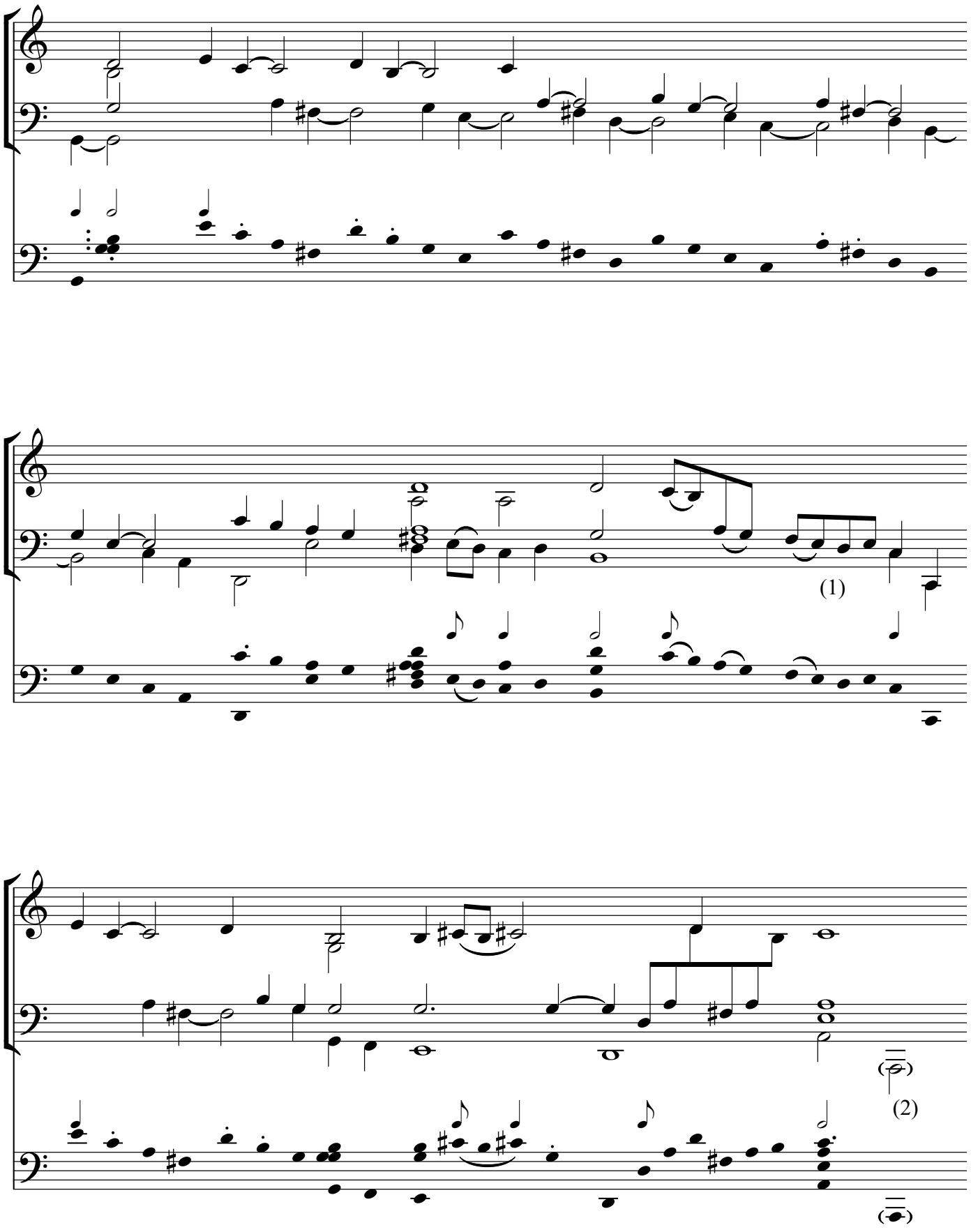
Tocata

Bologna, ff. 2v - 3



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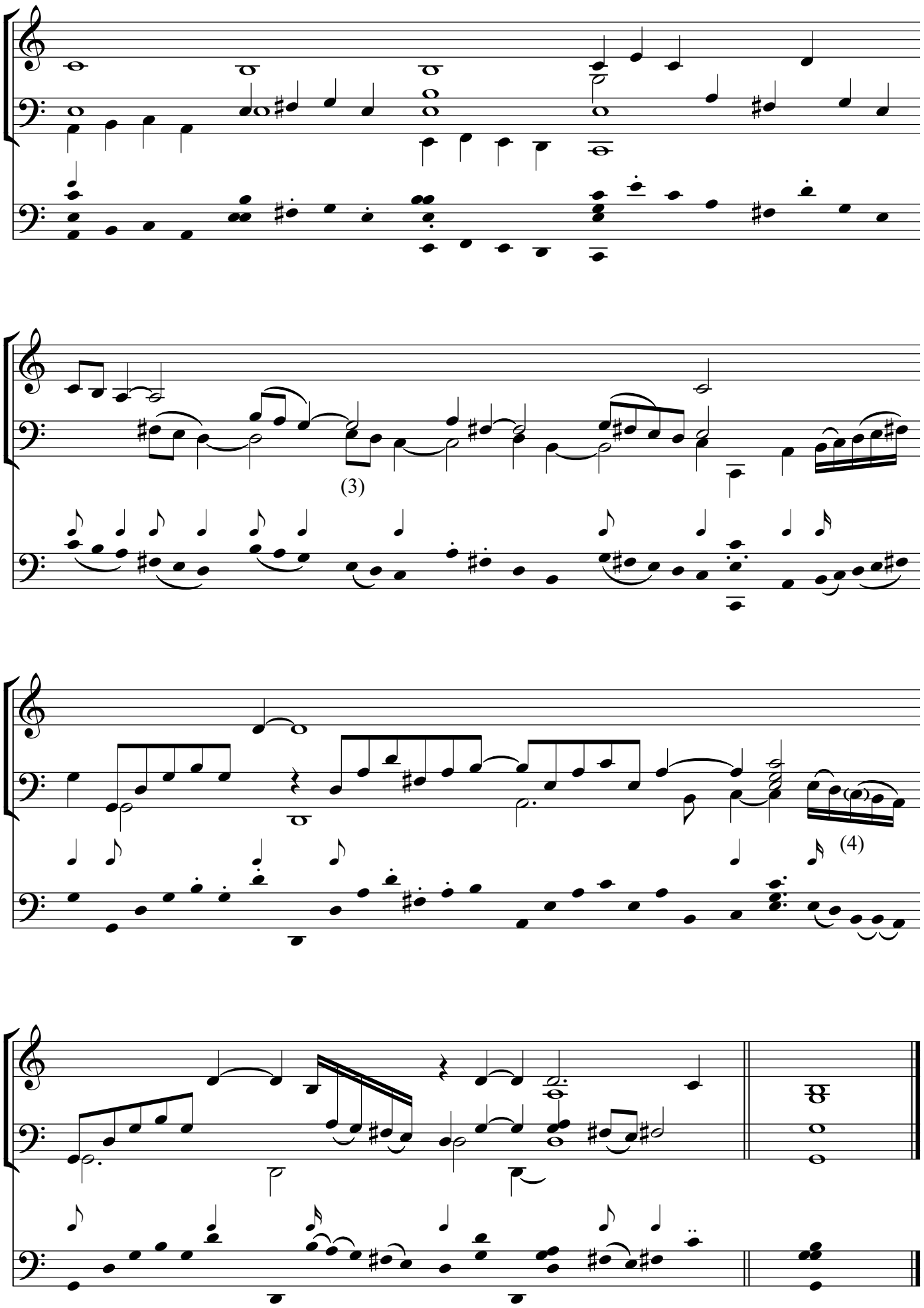

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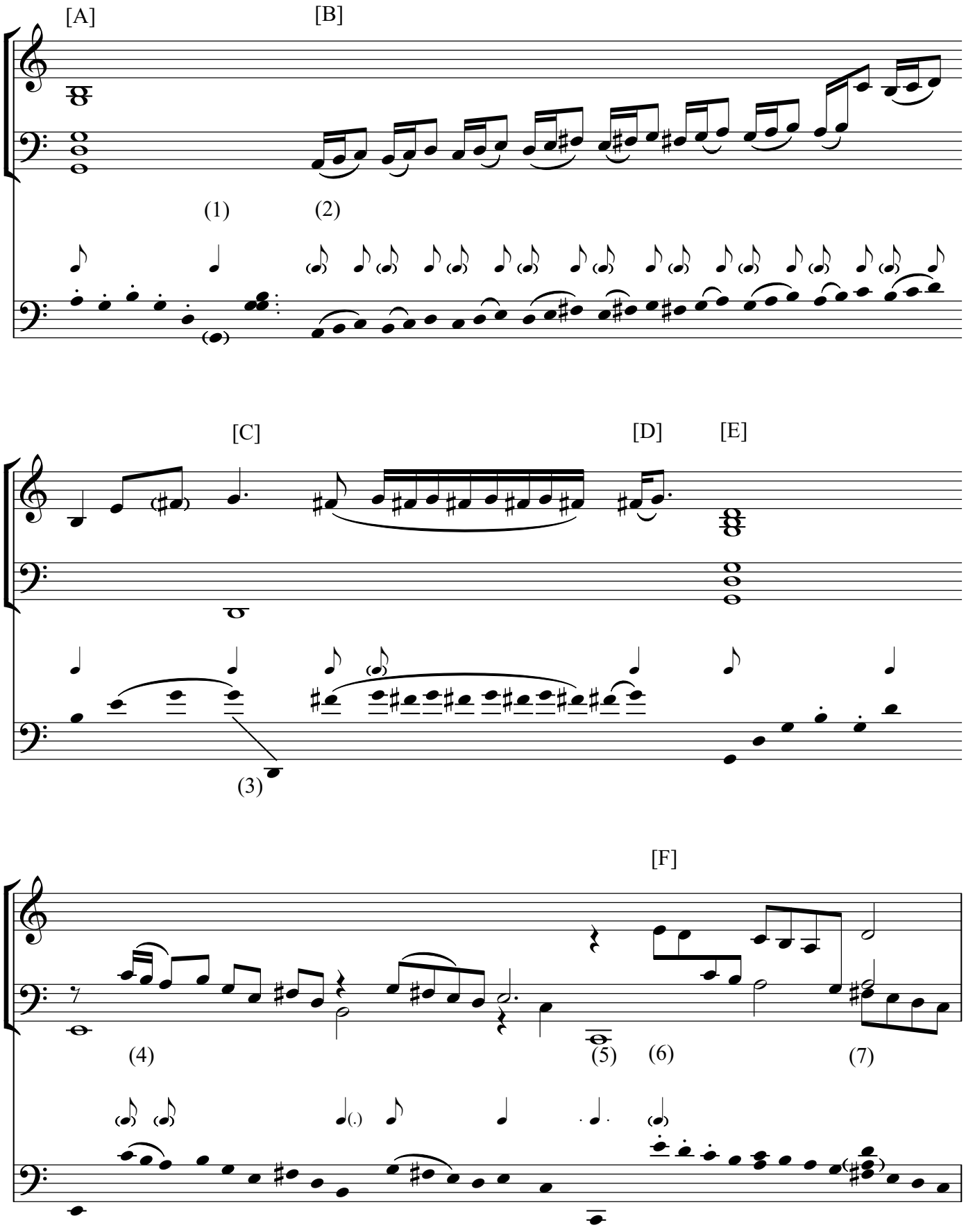
Tocata di Giacomo

Bologna, ff. 7v - 8



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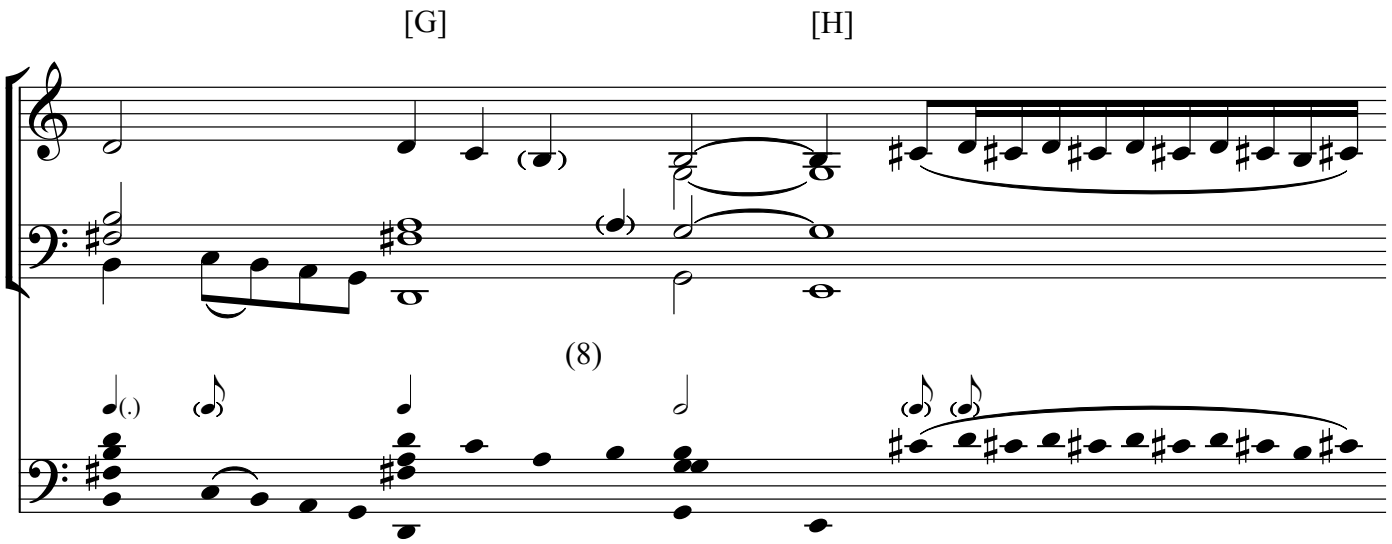

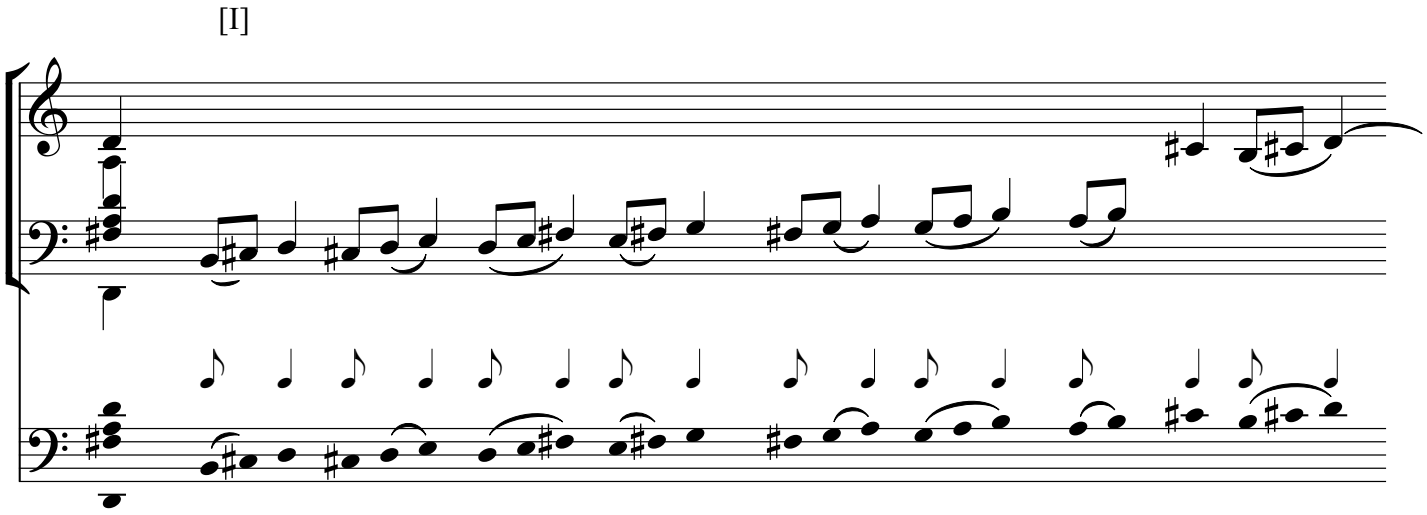

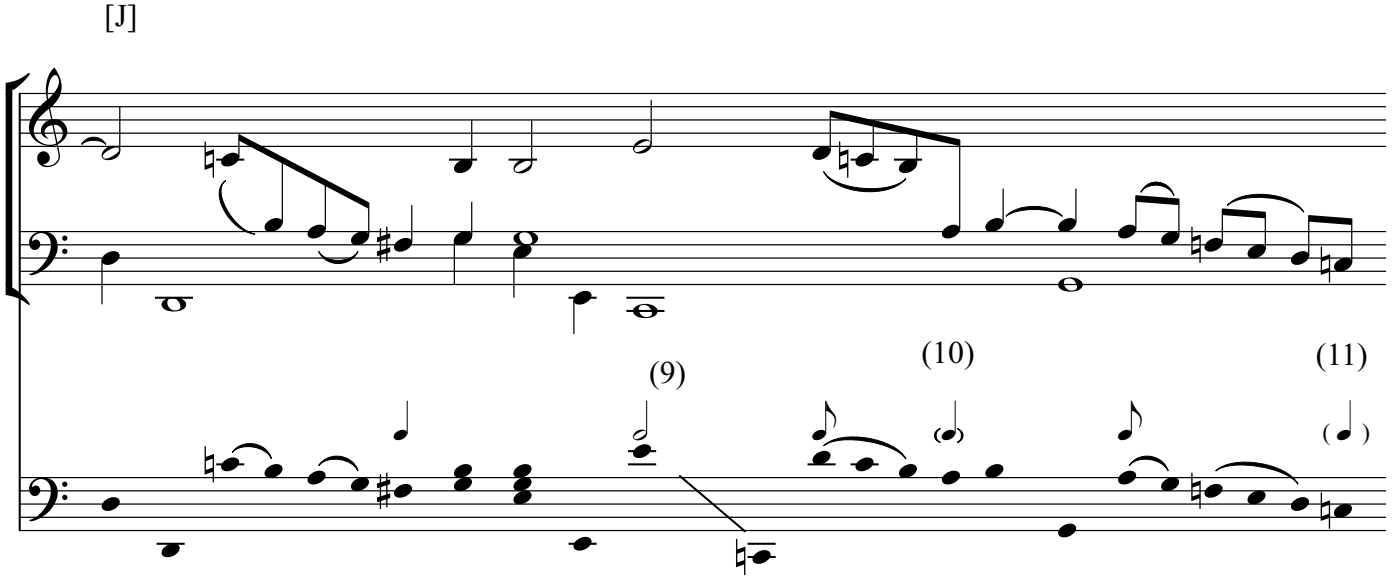

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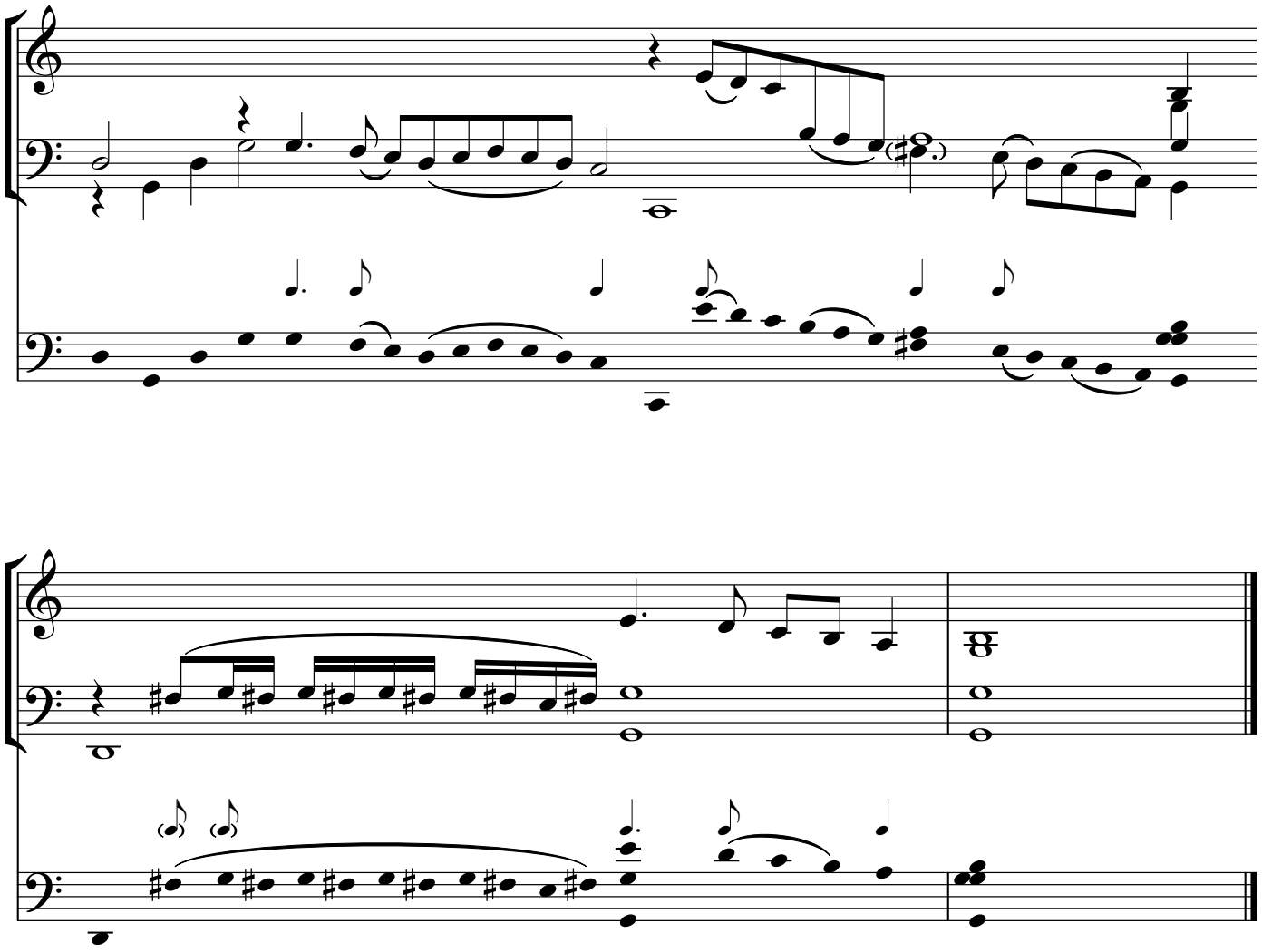

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Toccatas in the Pesaro b.14 *manuscript*

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Editorial notes

to the transcriptions from the *Pesaro b.14* manuscript

General comments:

The small crosses (x) next to notes in the original tablature are to be understood as indications to sustain that note. I have indicated these in the first-level transcription too.

Notes to Toccata di Tiorba bella, *ff. 8^{v} – 9:*

(1) The rhythm indicated in the original tablature makes the bar a crotchet beat too long. I have assumed semiquavers for the last two notes.

(2) In bar 22, the rhythmic indication on the first beat is smudged and the quaver indication over the second note is missing in the original tablature.

(3) The tablature symbol in the original, which I have taken to be the penultimate note, is not entirely clear. I have assumed the symbol to be an X, i.e. a D. Arguably, it could also be seen as a minim rhythm indication over the d, which, however, makes the rhythm for the last bar problematic.

Notes to Toccata, *ff. 10 – 10^{v}:*

(1) The rhythmic indication over the last chord in bar 5 resembles a crotchet in the original, but can be accepted to be a minim (similar to the previous bar) in order to fit the bar.

(2) The intention of the C sign drawn through the barline in the original tablature is unclear. No meter change has taken place. However as this piece is a partial intabulation of *Ung Gay Bergier* (see Chapter 14 in **Volume 1**), the C may simply have been copied indiscriminately here.

(3) If this bar is indeed to be treated as two bars, as the original indicates, then the last notes (G and g), which stand alone in a bar, have to be treated as semibreves, although there is no rhythm indication. In this case the preceding rhythm indication is correct. However, in the interpretative transcription, I have assumed that these bars are erroneous in the original and should form one bar, in which case the first minim rhythm indication should be a crotchet.

(4) A ‘3’ on the fourth course is crossed out at this point in the original.

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(5) There is no rhythmic indication over the last beat in bar 40, but in order to fit the bar, a quaver rhythm is needed for the last two notes, joining with the *passaggio* which follows.

(6) Bar 44 is written out twice in the original tablature.

(7) The bass note is smudged in the original; it makes sense to assume a G.

Notes to Toccata bella*, ff. 11 – 11v:*

Is this toccata intended for the lute or for the theorbo? Coelho's (1995: 563) incipit assumes that it is for lute. However, I have presented first-level and interpretative transcriptions for theorbo, but added an interpretative realisation for the lute as well, for comparison.

(1) I have assumed that the first rhythmic indication in the original, a minim, should have been dotted, in order to fill the bar.

(2) In the original tablature, there is an indistinct mark on the line of the fourth course, above the b ('0' on third course) on the third beat. I have assumed that this is an unintentional mark, but it could arguably be read as a '0' i.e. g.

(3) The tablature character at this point in the original is indistinct. It looks as though the scribe may have written over it as a correction, but the intention is unclear.

(4) In bar 15, the rhythm as indicated in the original tablature falls a quaver beat short of a full bar. I have suggested treating the last beat as a crotchet.

(5) A blot over a rhythmic indication in the original is followed by a quaver indication – probably as a correction.

(6) The crotchet rhythm indication is missing in the original.

(7) A mark above the tablature character may have been an erroneous rhythmic indication or a faulty bass note and seems to have been blotted out. Possibly, the scribe initially intended a minim indication but, realising that this would not accommodate the subsequent bass octave reinforcement, he thus decided to continue in the crotchet rhythm and to cancel the indication.

(8) This could be explained as a double suspension (f-sharp and a, both resolving to g) in the theorbo version (see the first-level transcription), but this chord is nevertheless out of place. I have therefore suggested that the chord should have consisted of a '3' on the third course (as it correctly stands in the original), a '3' on second course and a '2' on first course. This presents a g-chord, voiced similarly to the final chord of this piece.

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Notes to Toccata, *f. 11v:*

(1) The rhythmic indication is redundant if the prevailing crotchet rhythm indeed continues. Alternatively, perhaps the scribe failed to notate a rhythmic change earlier in the bar (perhaps intending a rhythm similar to that in bar 2).

(2) The first rhythmic indication in bar 13 is redundant, as is the second (if the second is indeed a quaver indication, for there is some smudging across the flag of the second quaver indication).

(3) In order to accomodate the rhythm within the bar, it is to be assumed that the semiquaver figure needs to fit into one crotchet beat, thereby requiring triplets (or a sextuplet).

(4) The is no barline before the last bar in the original.

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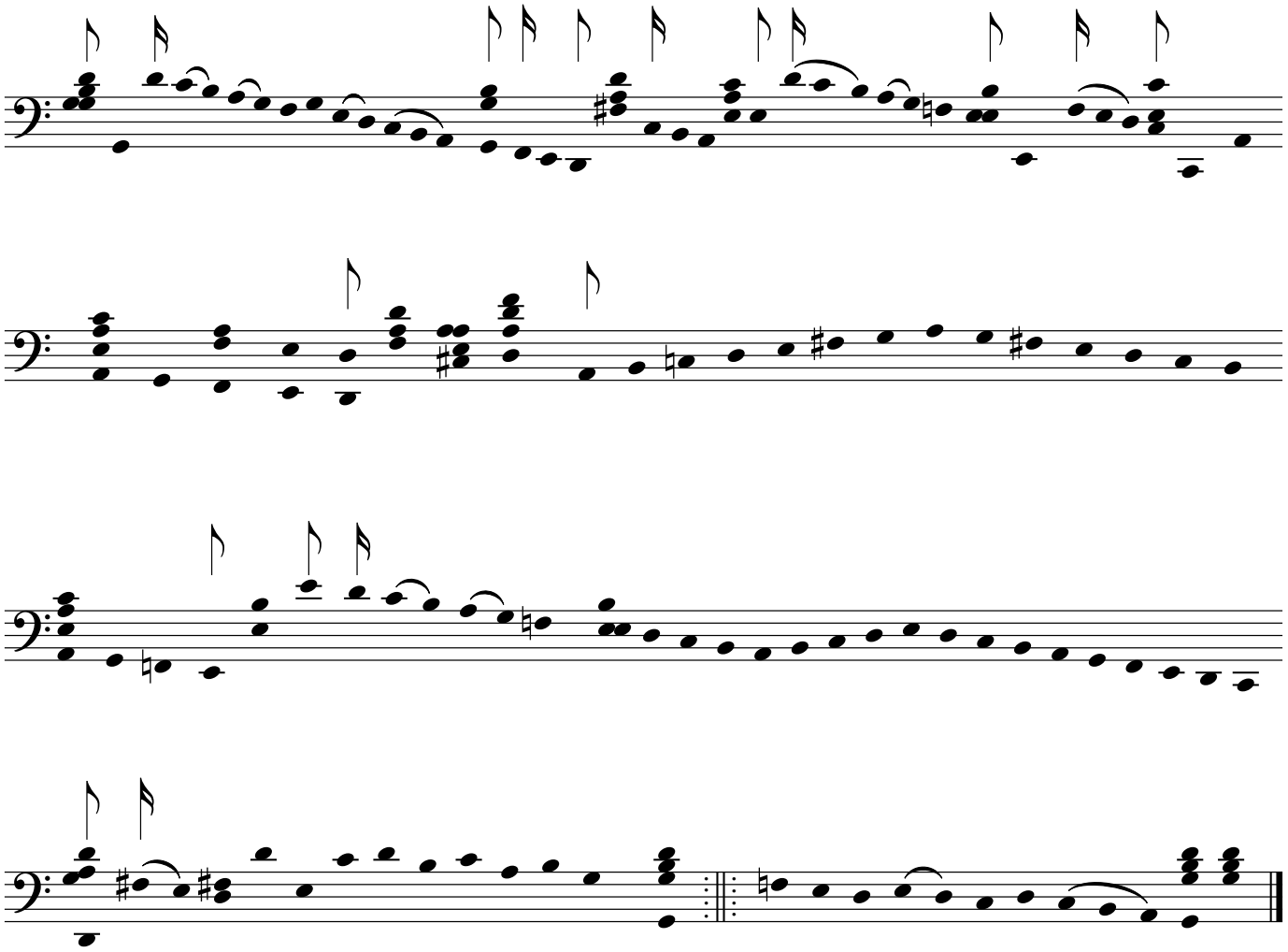
Toccata

Pesaro b.14, ff. 6v - 7



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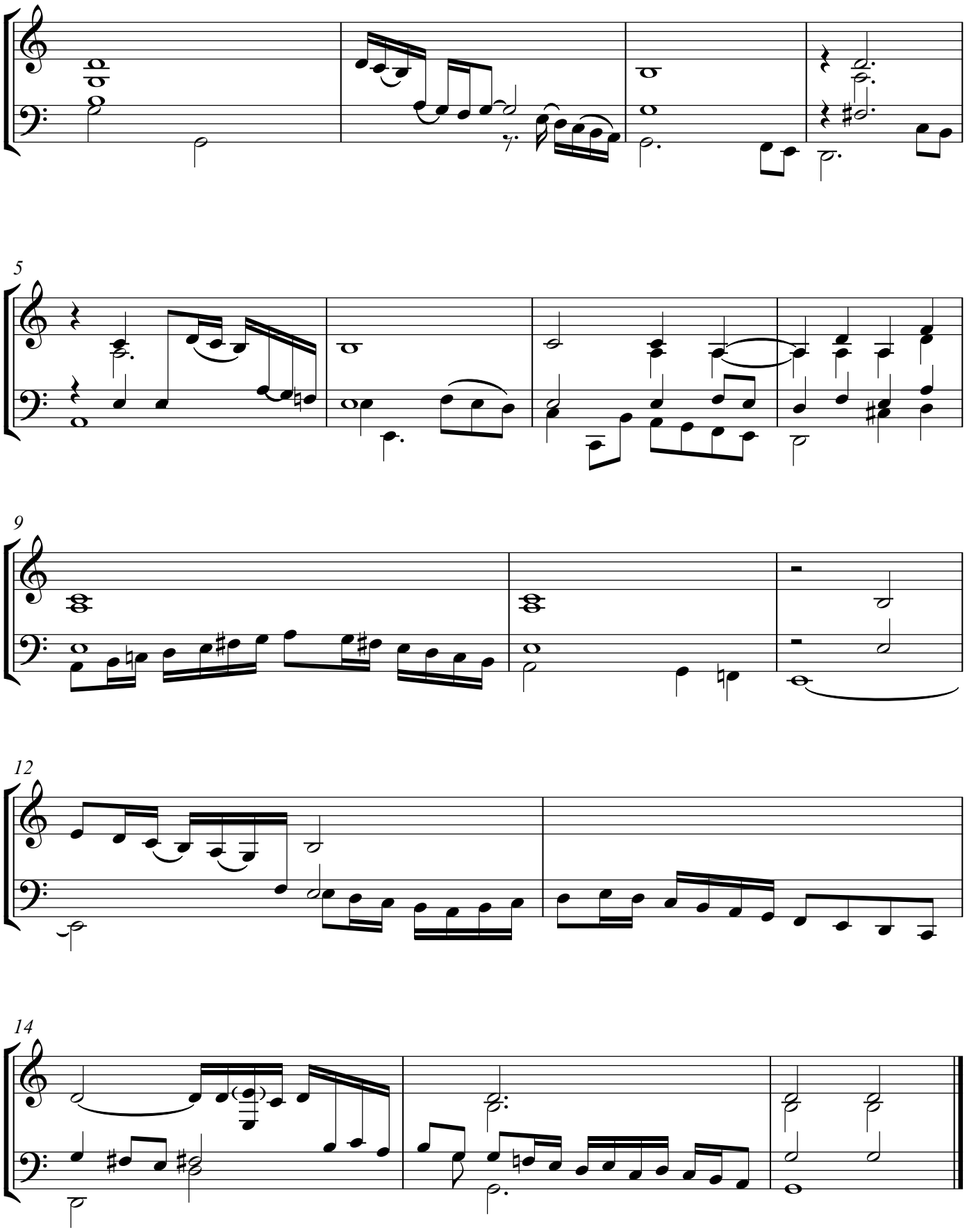
Toccata

(Reconstruction)

Pesaro b.14, ff. 6v - 7



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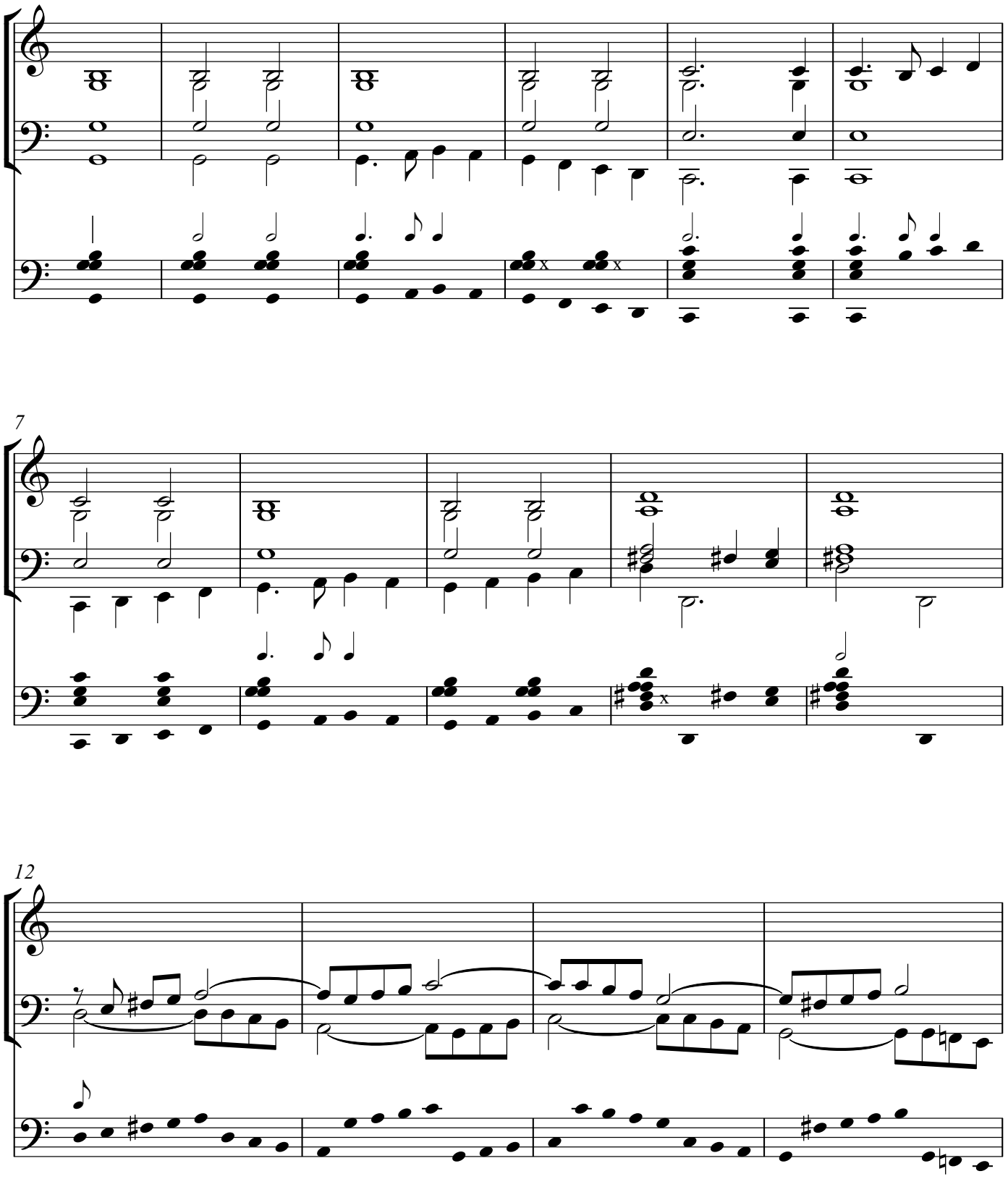
Toccata di Tiorba bella

Pesaro b.14, ff. 8v - 9



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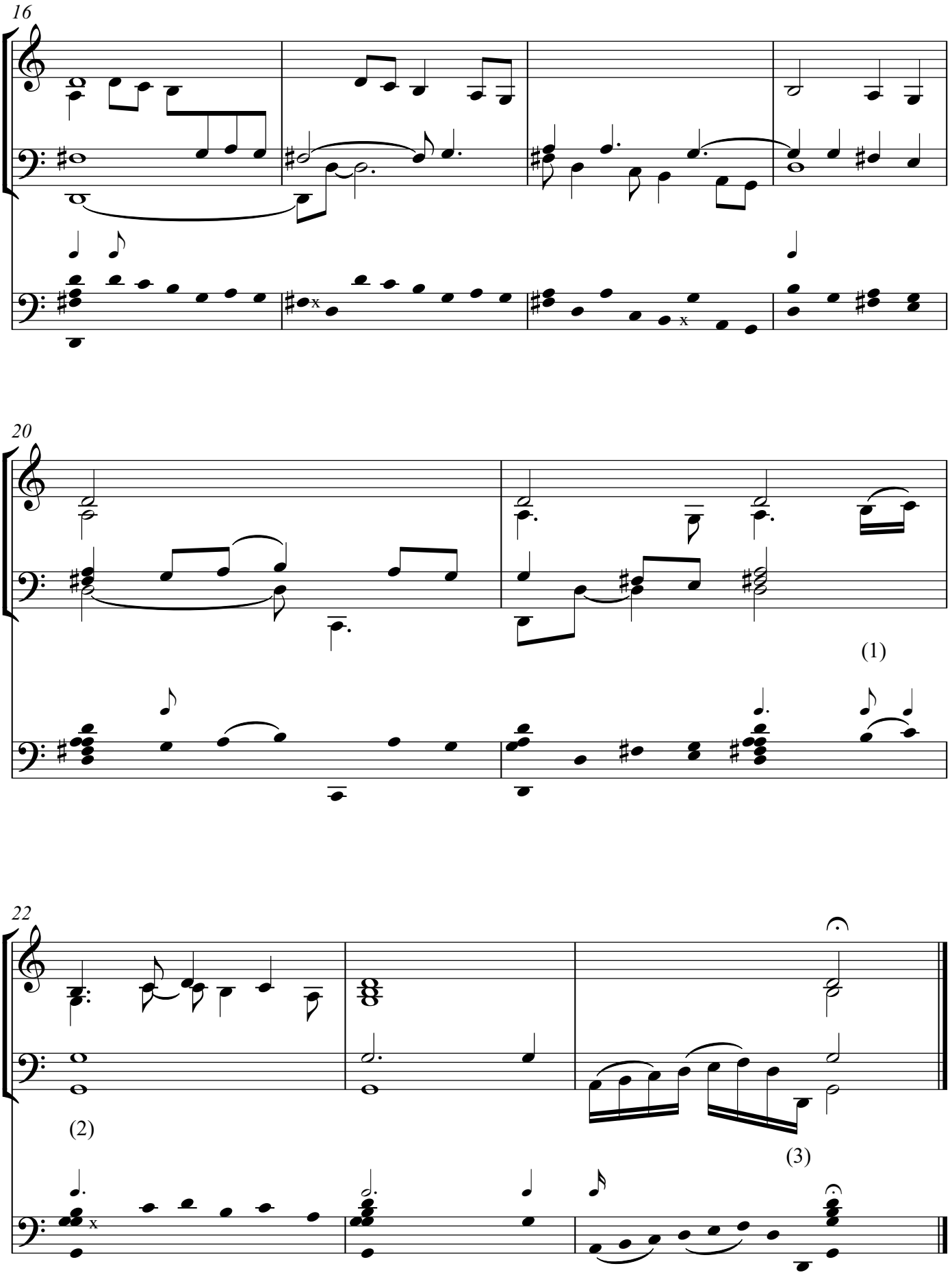

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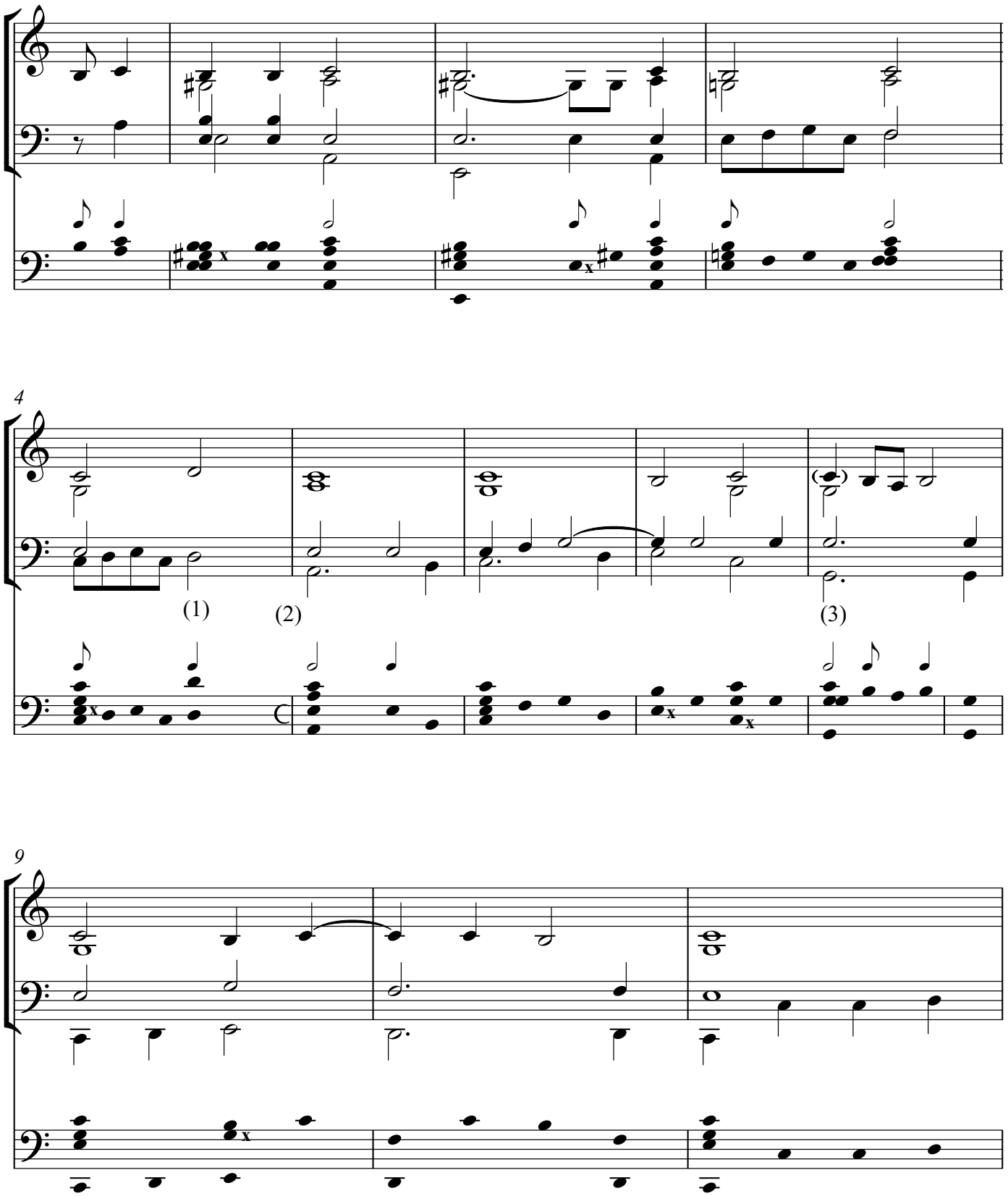
Toccata

Pesaro b.14, ff. 10 - 10v



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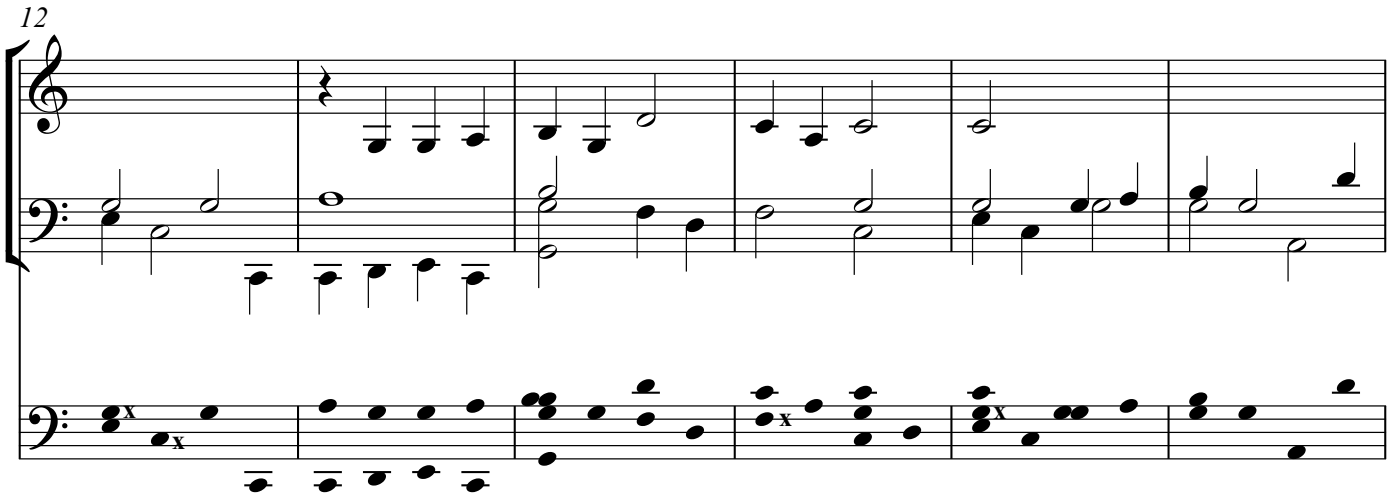

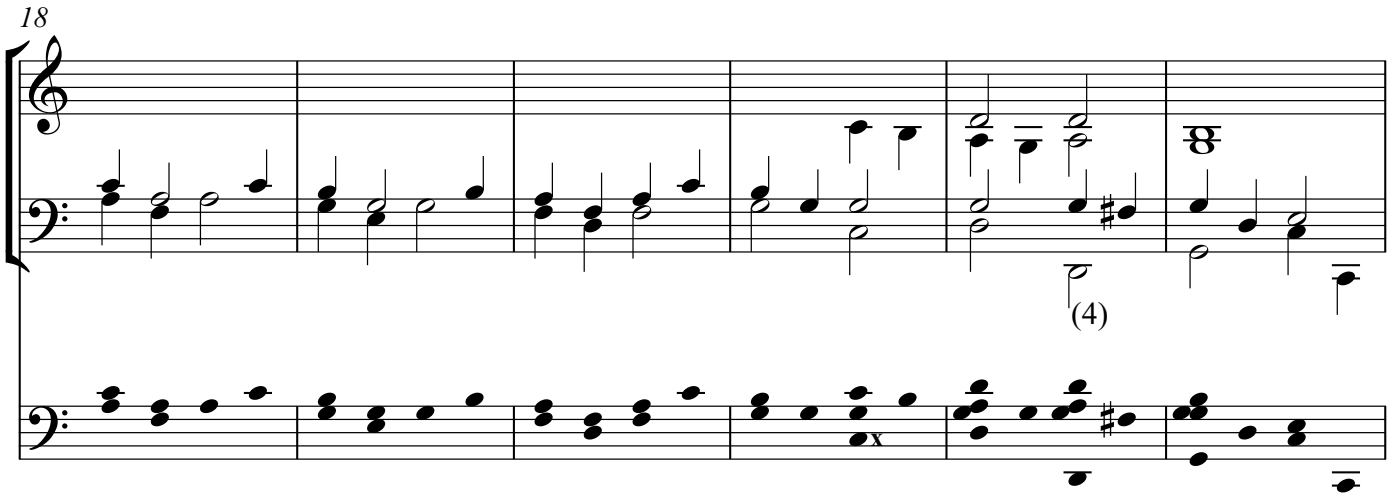

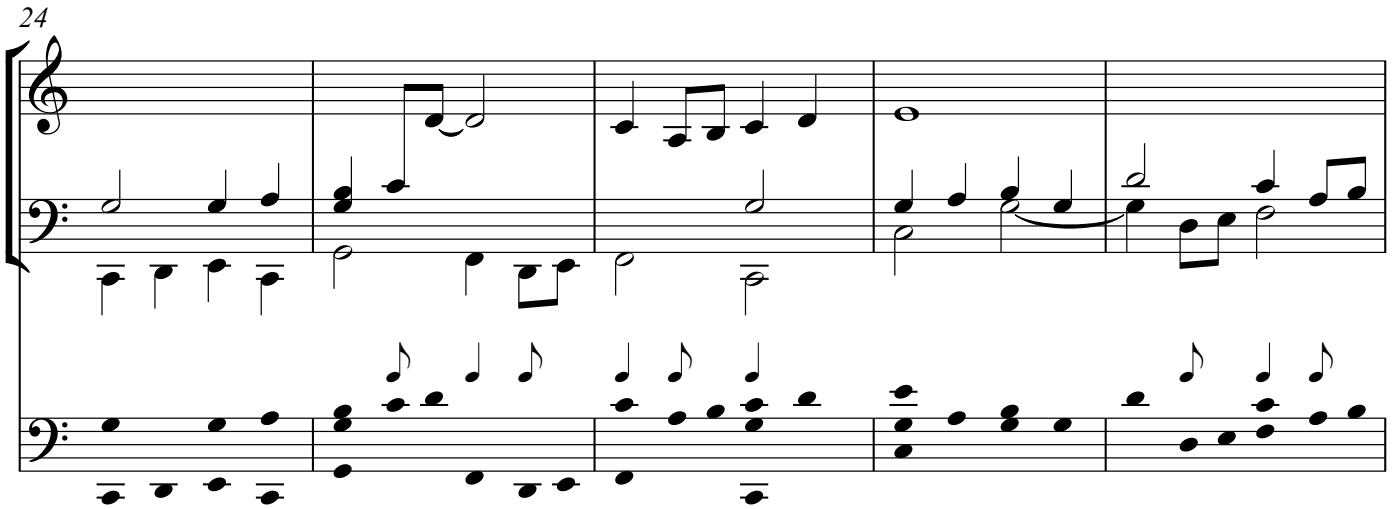

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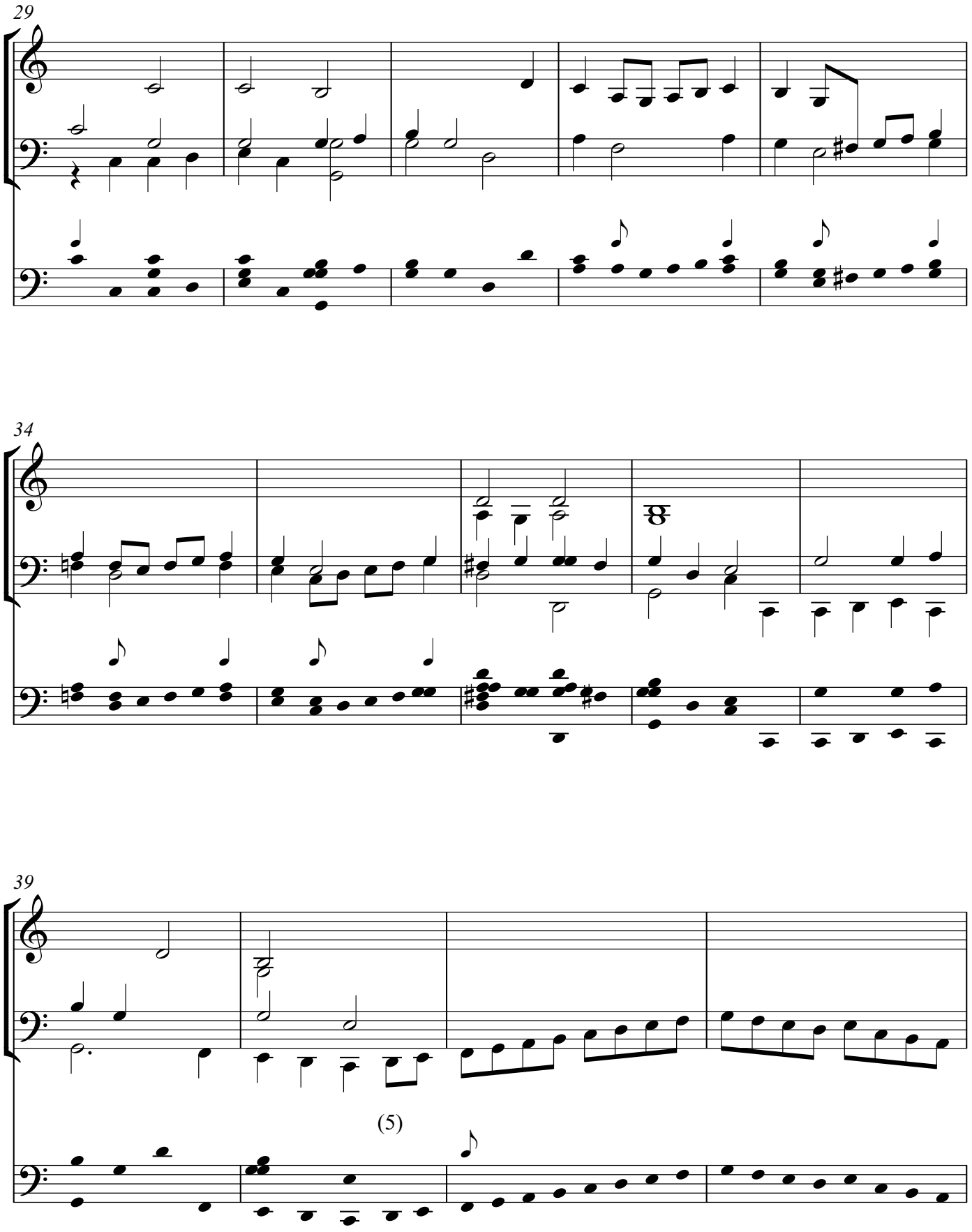

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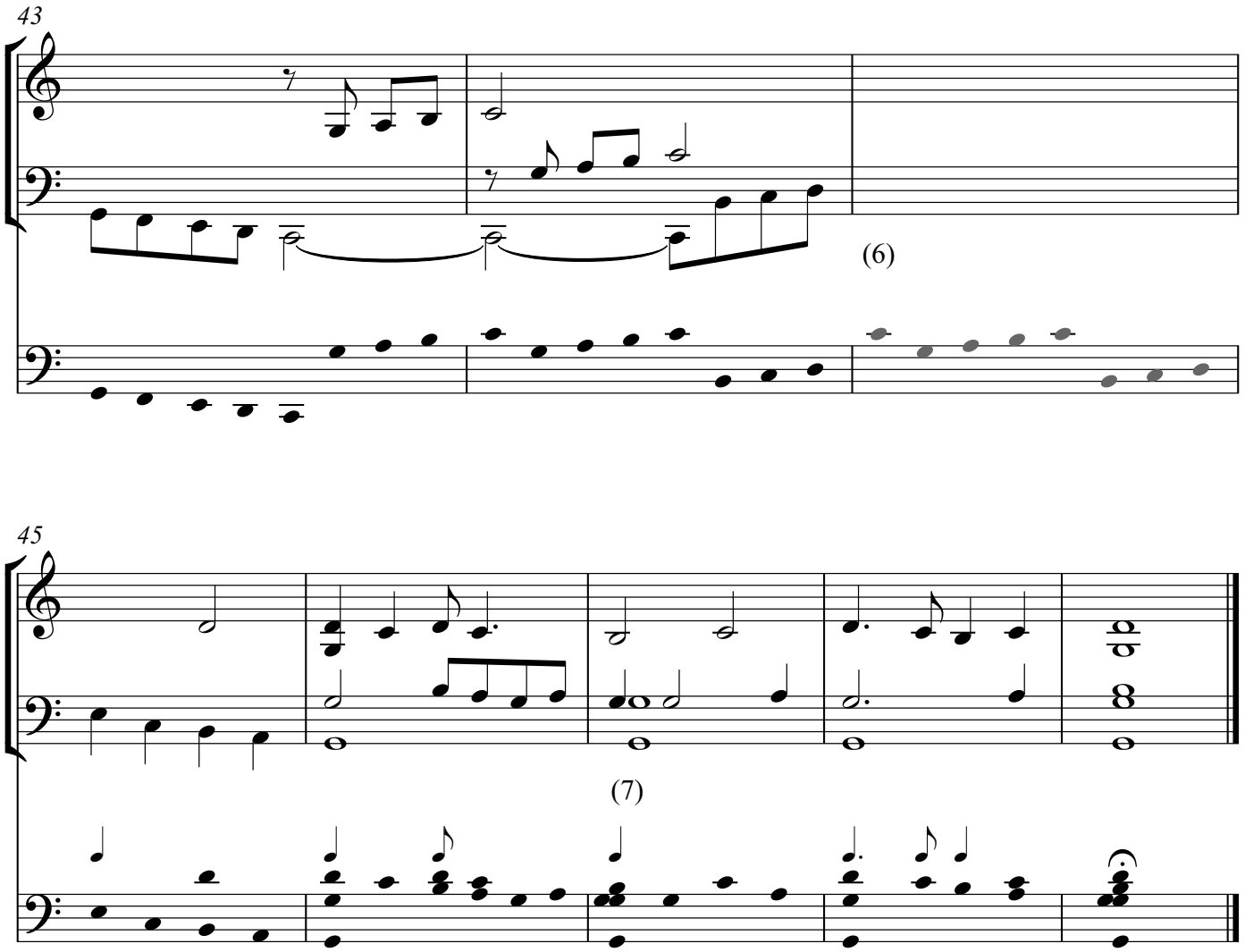

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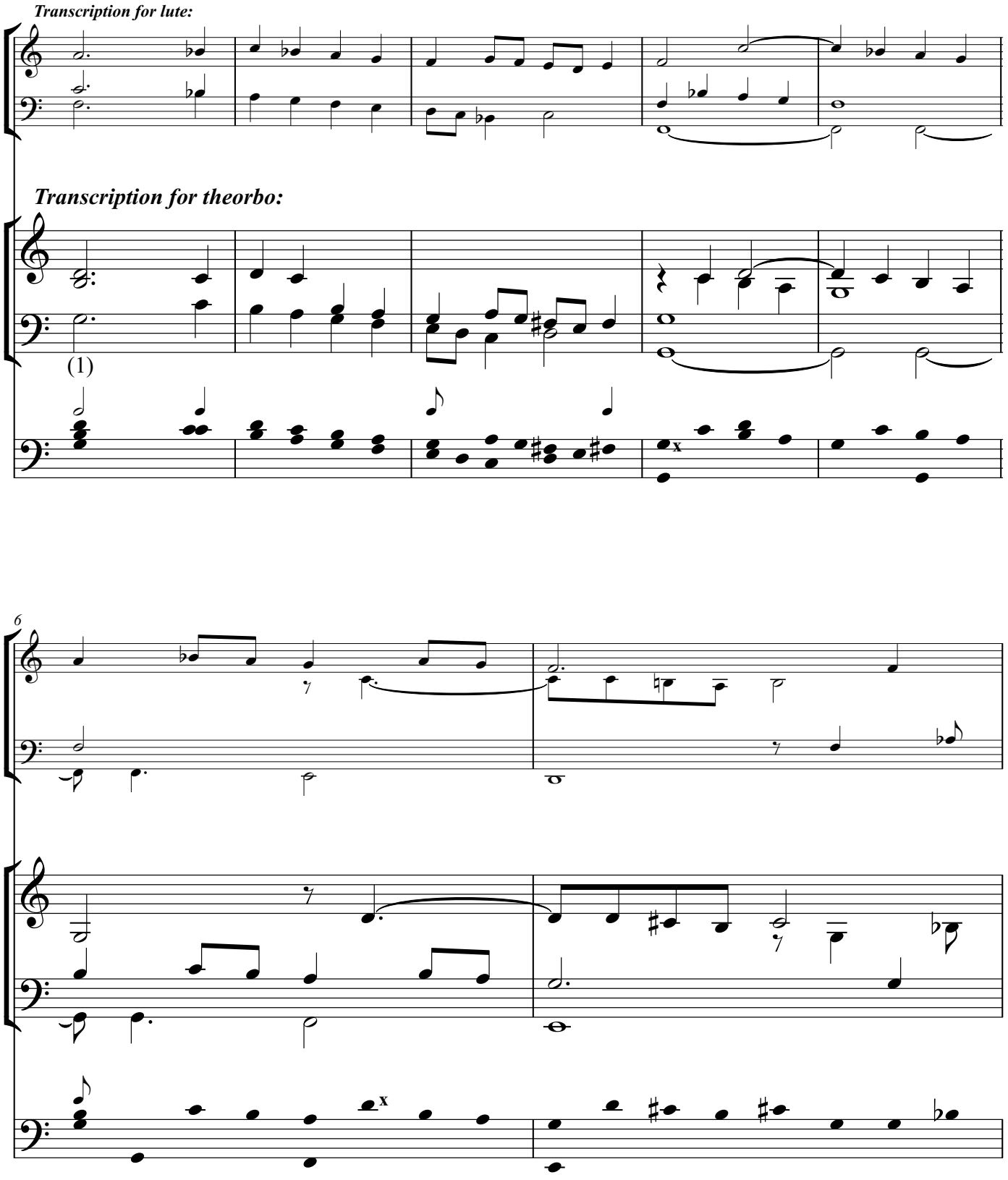
Toccata bella

Pesaro b.14, ff. 11 - 11v



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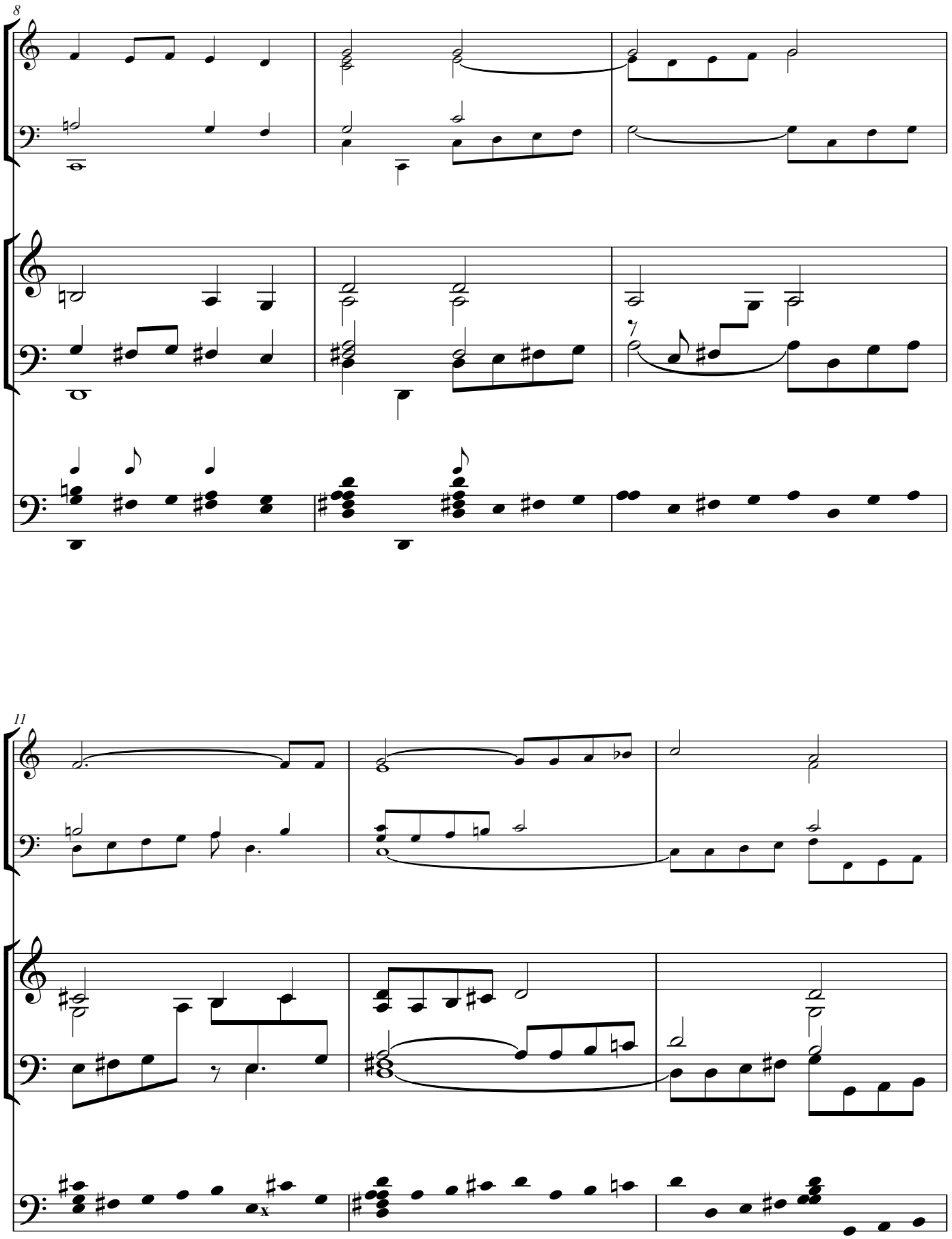

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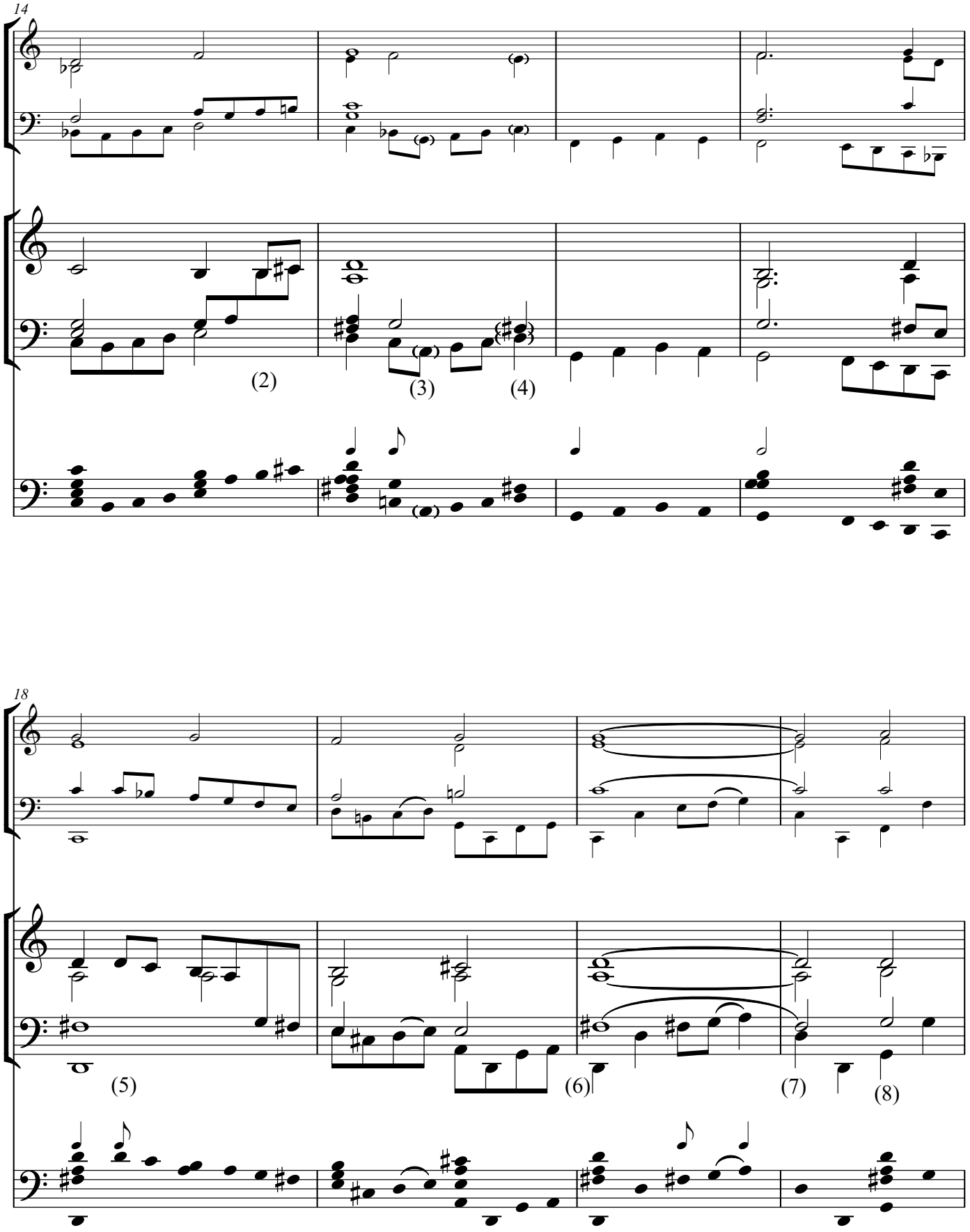

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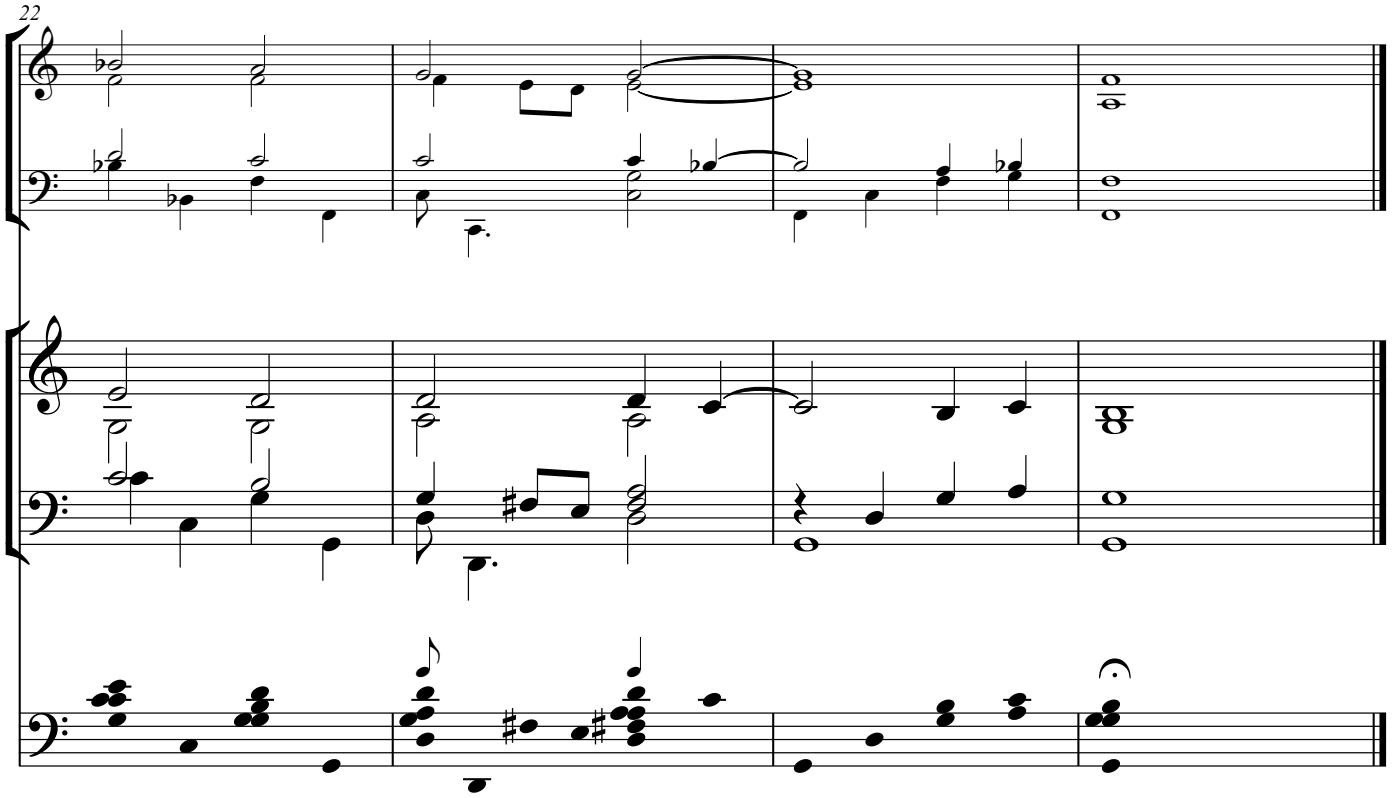

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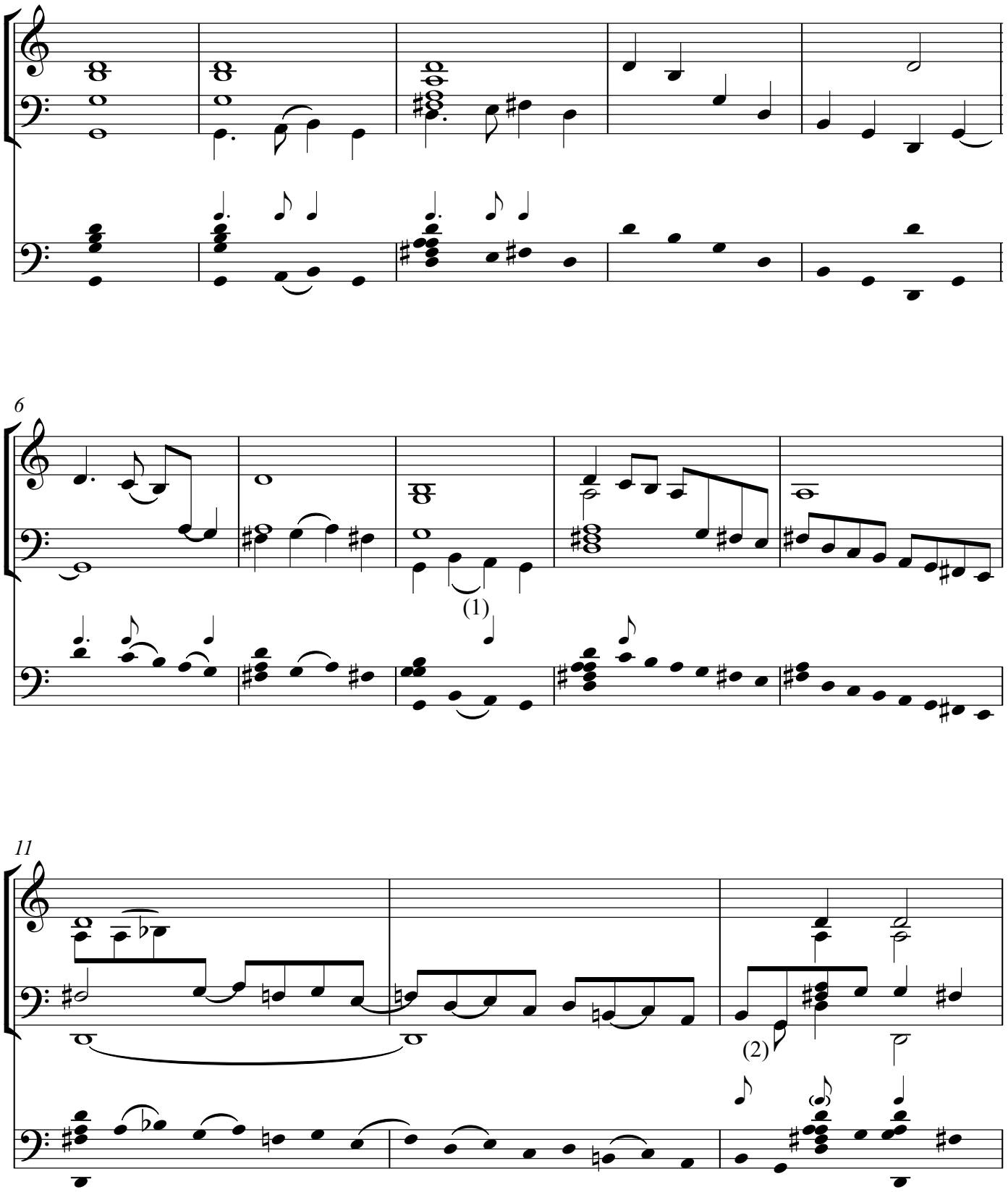
Toccata

Pesaro b.14, f. 11v



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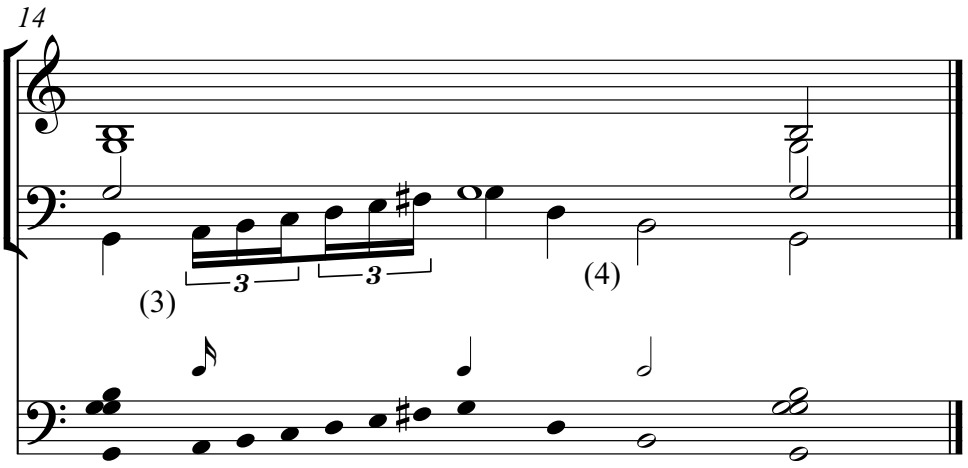

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Toccatas in the Berkeley *757 manuscript*

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Editorial notes

to the transcriptions from the *Berkeley 757* manuscript

Notes to [Toccata], *f. 31v:*

(1) I have assumed that the seventh course is to be tuned to F-sharp. However, in the first-level transcription, I have placed the accidental in parentheses.

Notes to Tocata, *f. 35v:*

(1) In the original tablature, it may be possible to read a '0' on second course at this point. However, it is not a complete character and, compared the '0' on first course, which is very carefully and definitely written, it is more likely to be an unintended mark.

Notes to Toccata, *f. 36:*

(1) The original tablature indicates a dotted note value. The rhythm is nevertheless more convincing if the dot is omitted, as I have done in the interpretative transcription.

Notes to [Toccata], *f. 37:*

(1) An ink blot obliterates any possible tablature characters which may have appeared above the bass note at this point in the original tablature. Compared to the preceding and subsequent figures, it is reasonable to expect a chord, as I have notated in the interpretative transcription.

Notes to [Prelude], *f. 37v:*

(1) The indication is scratched out and rewritten, so that it is unclear which rhythm sign is truly written. The intention can be derived from the context, though.

(2) A rhythmic indication which, like the preceding indication, has three flags, was cancelled by the scribe.

(3) In place of a rhythm sign, there is a cross with a dot in each of its quadrants. I have taken the rhythmic intention to be a dotted crotchet. The original symbol may indicate an ornament, though.

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Notes to Tocata per il moteto di oculi, *f. 40:*

(1) The rhythmic indication is a bit cramped and not entirely clear. I have adapted it to fit the bar in the interpretative transcription.

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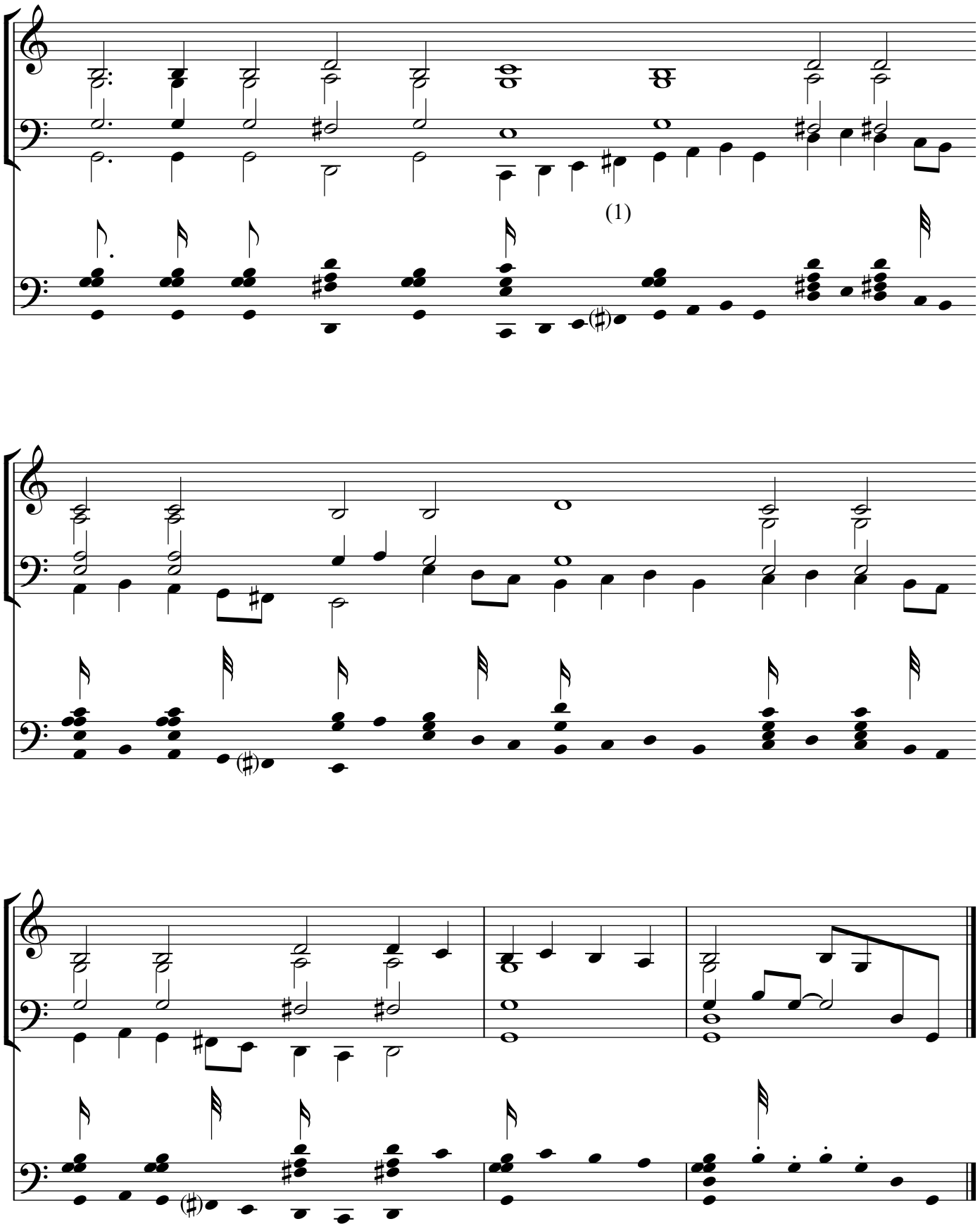
[Toccata]

Berkeley 757, f. 31v



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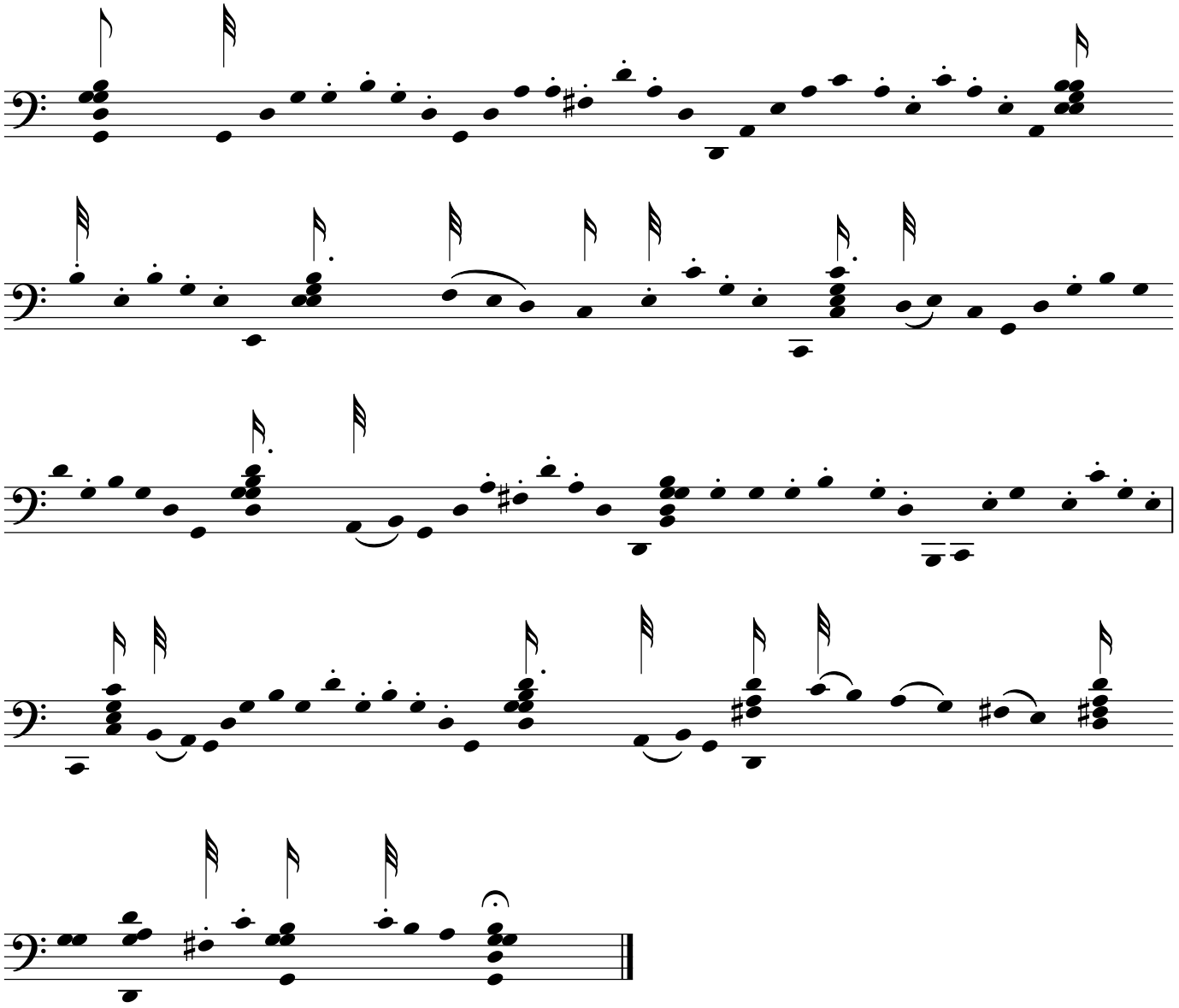
Tocata

Berkeley 757, f. 33v



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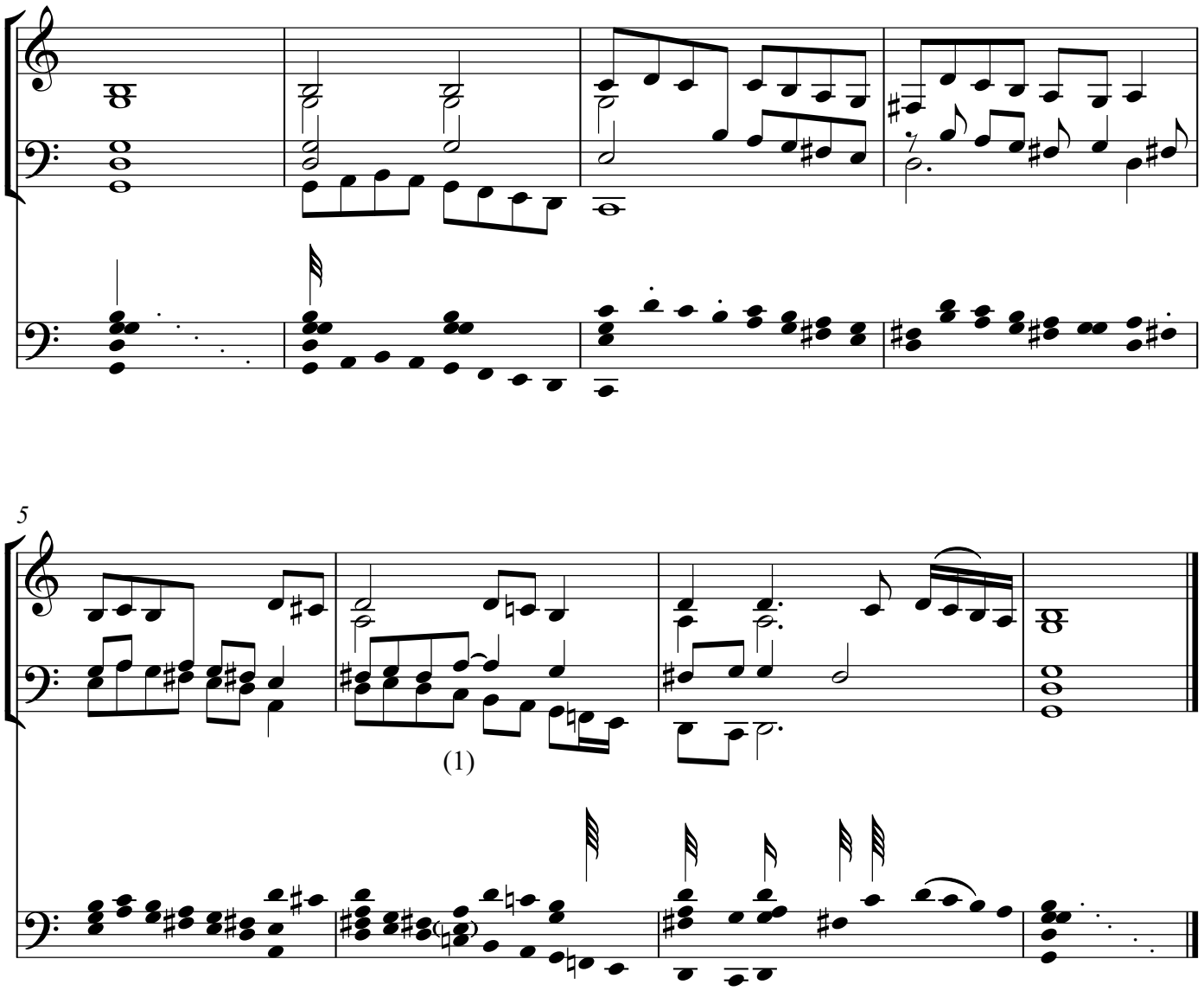
Tocata

Berkeley 757, f. 35v



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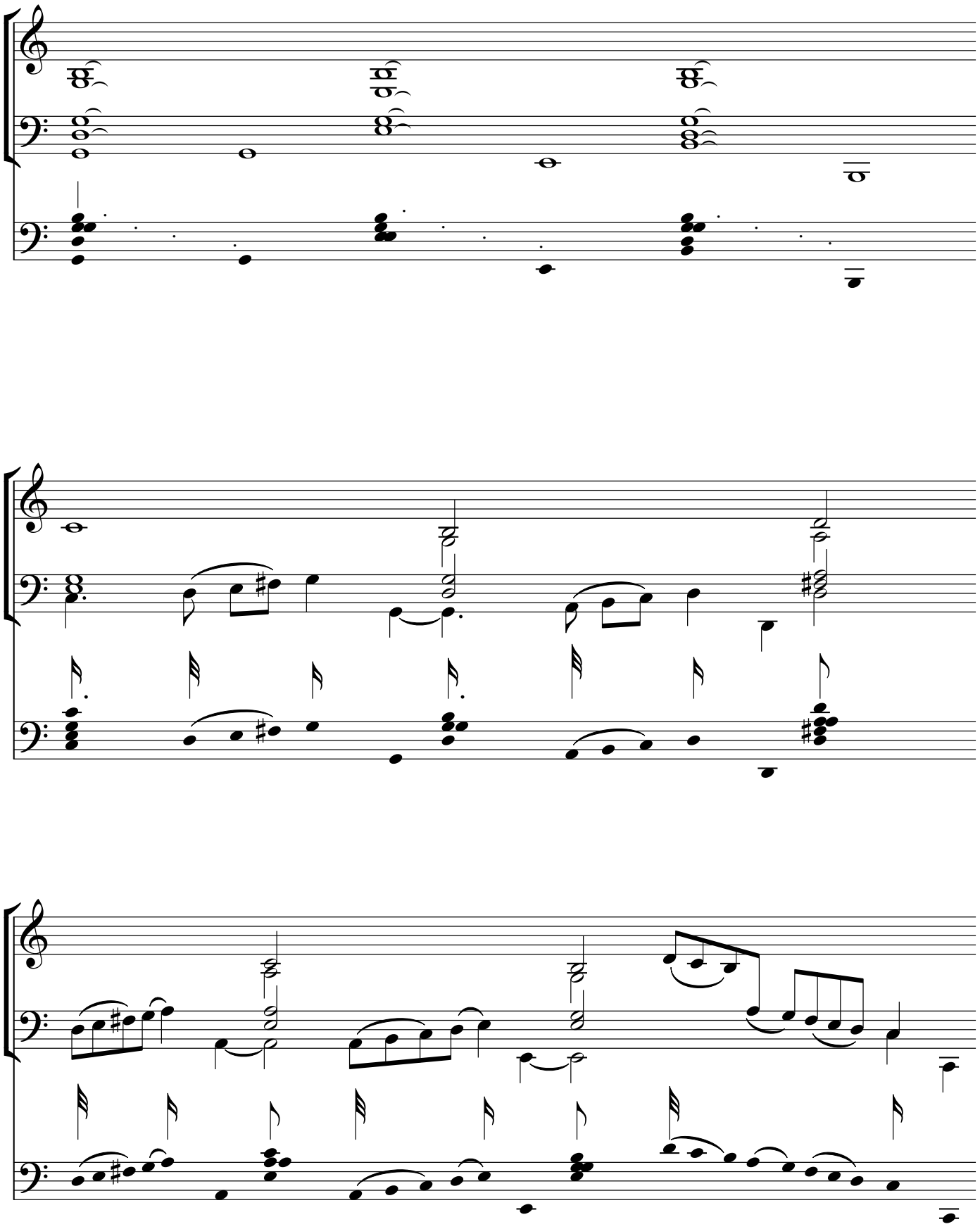
Tocata

Berkeley 757, f. 36



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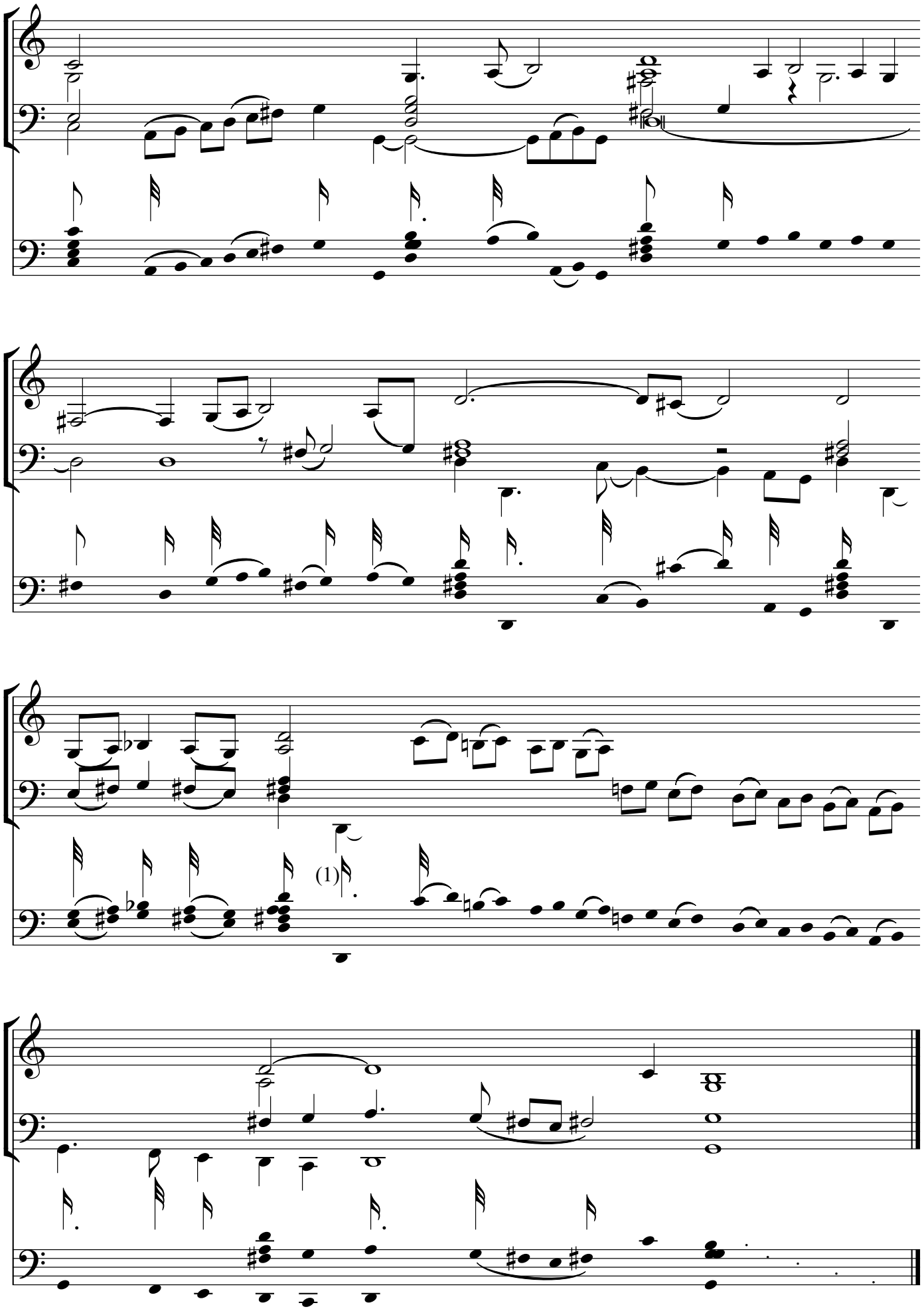

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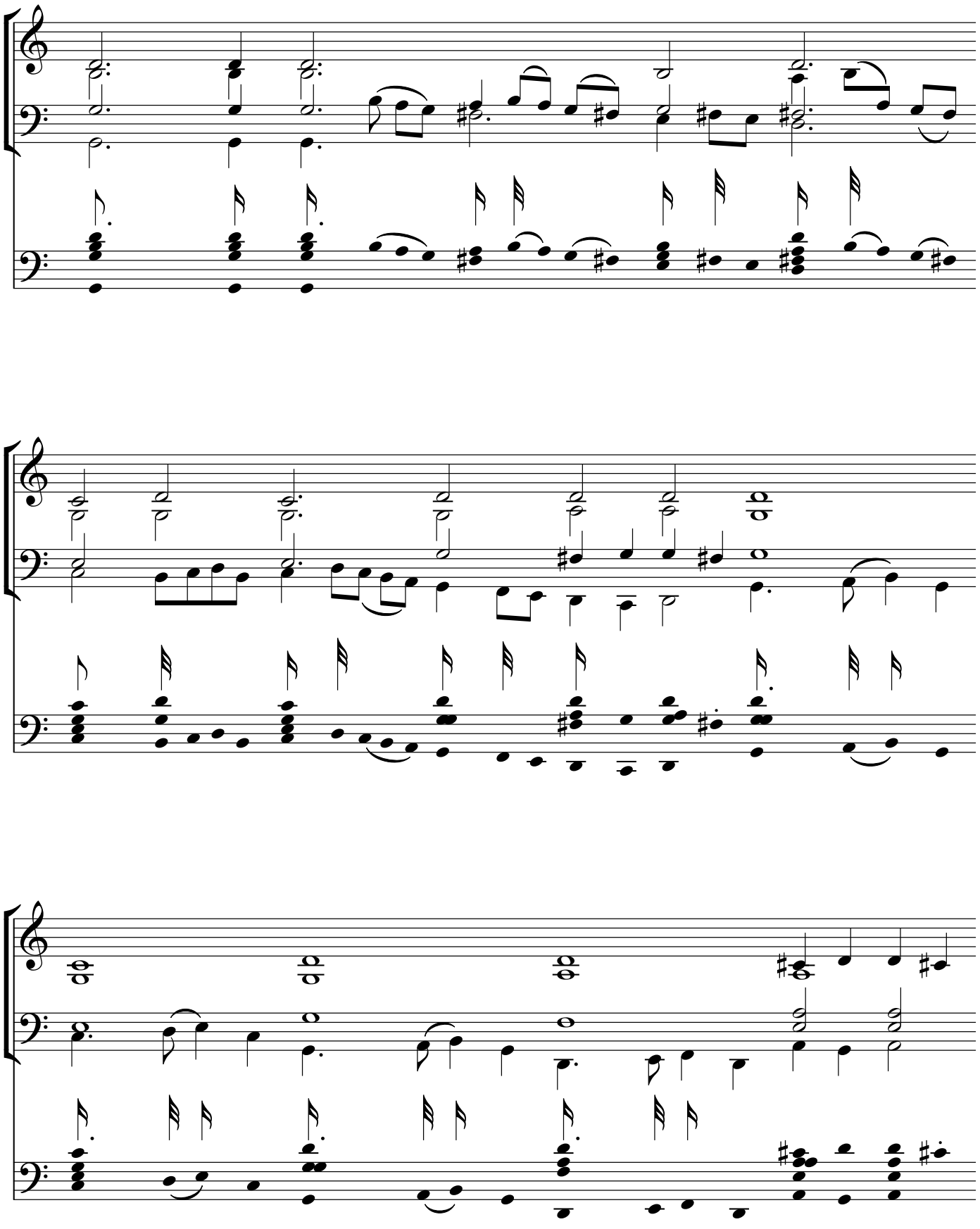
[Toccata]

Berkeley 757, f. 37



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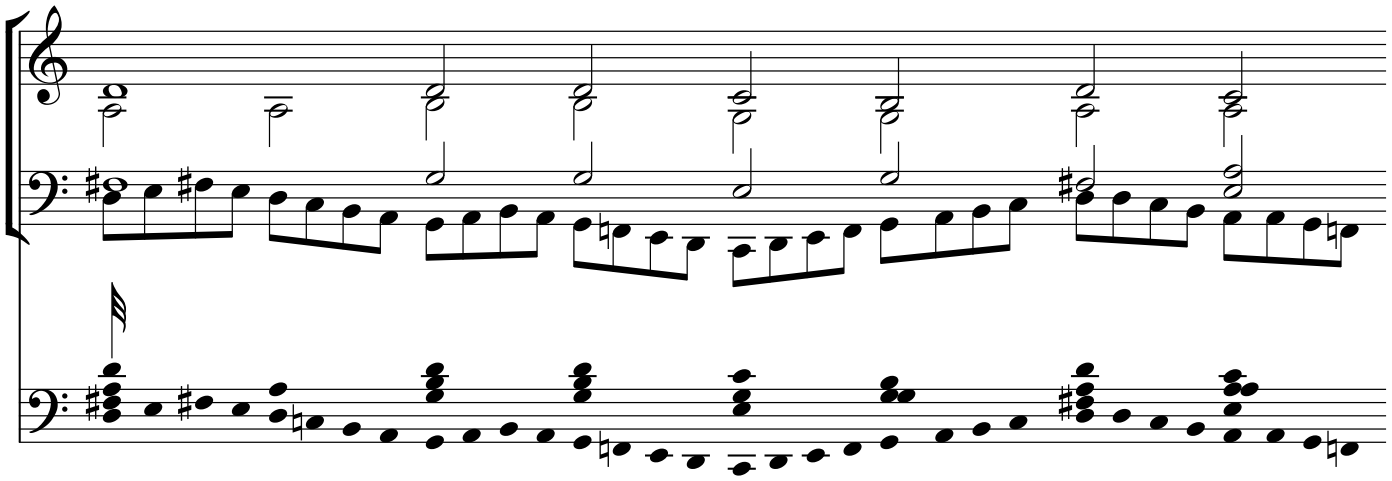

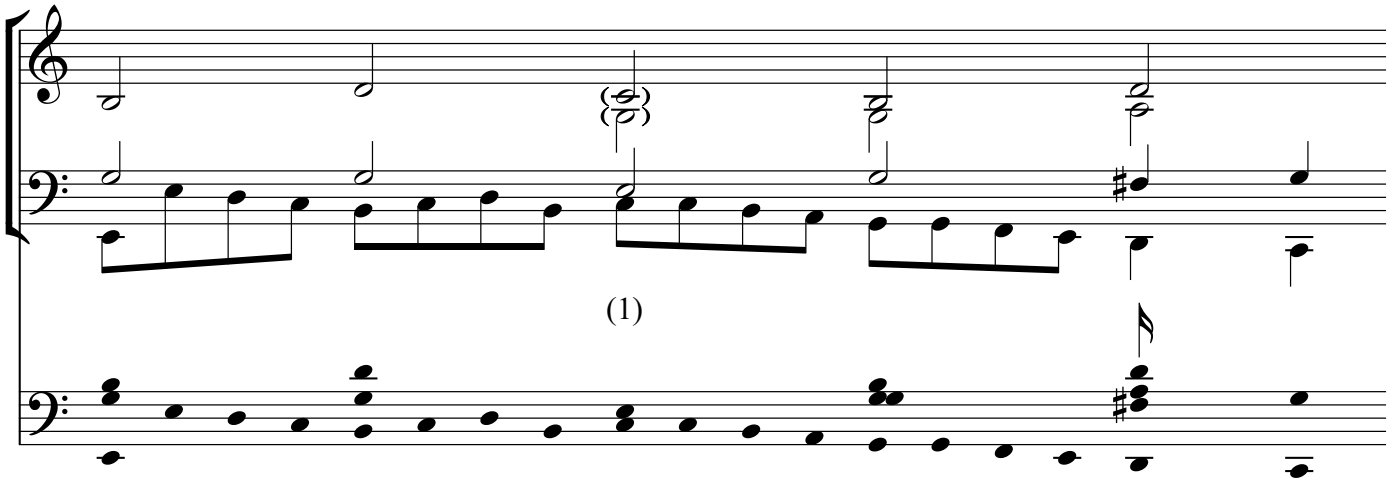

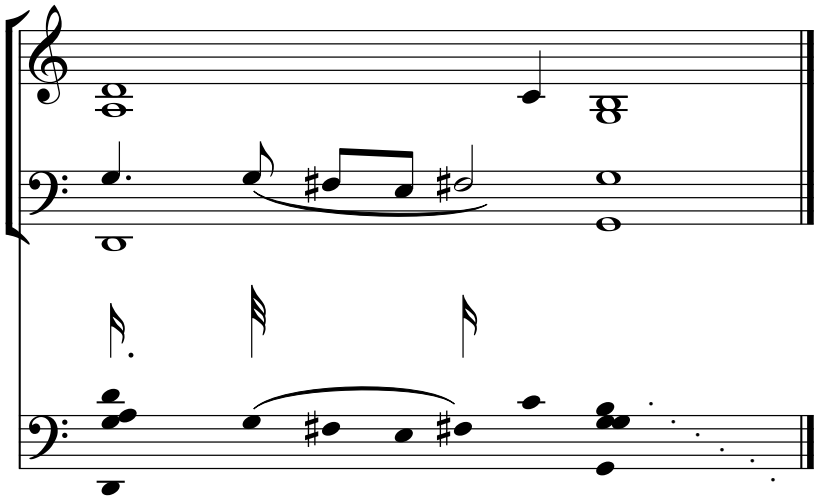

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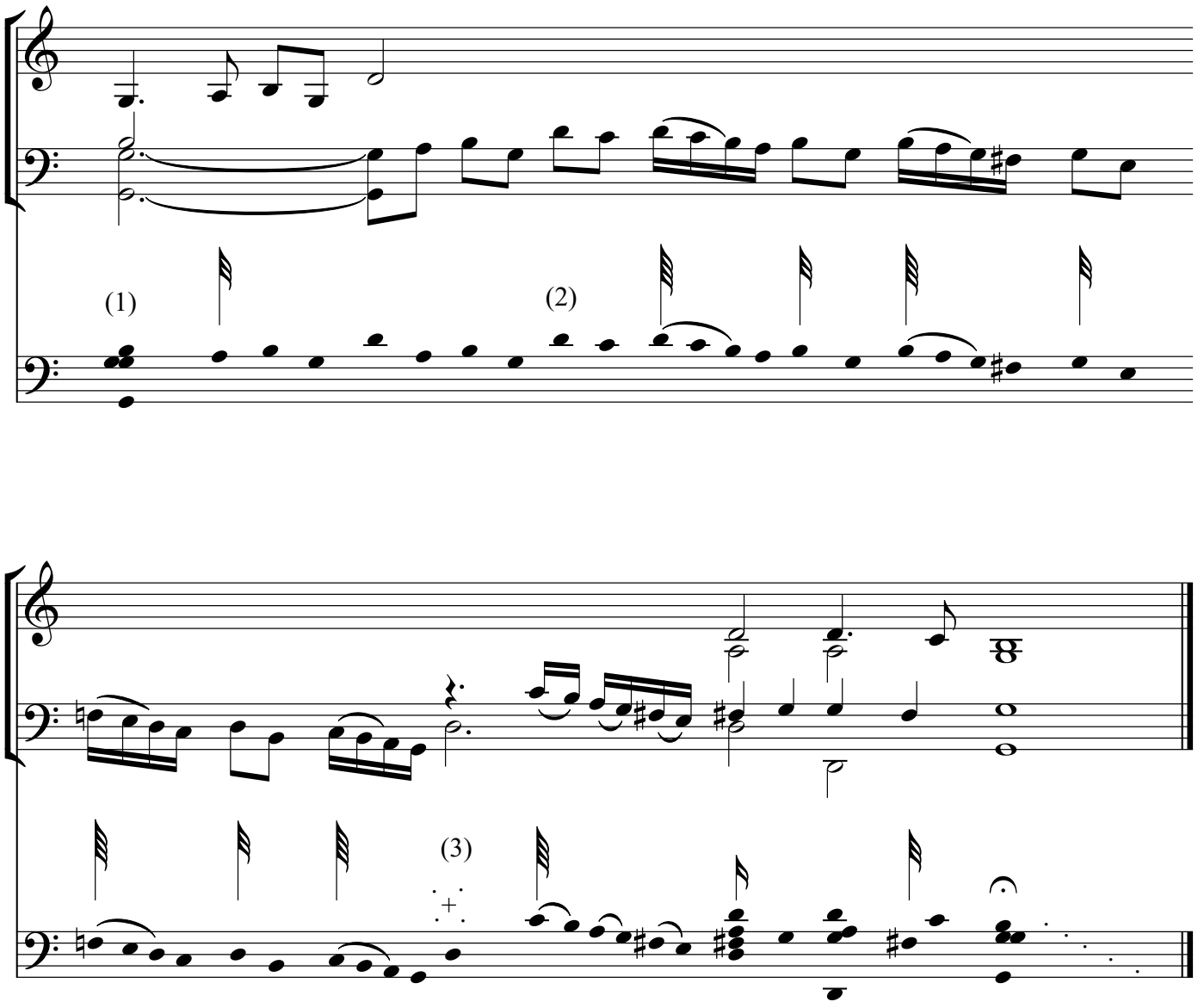
[Prelude]

Berkeley 757, f. 37v



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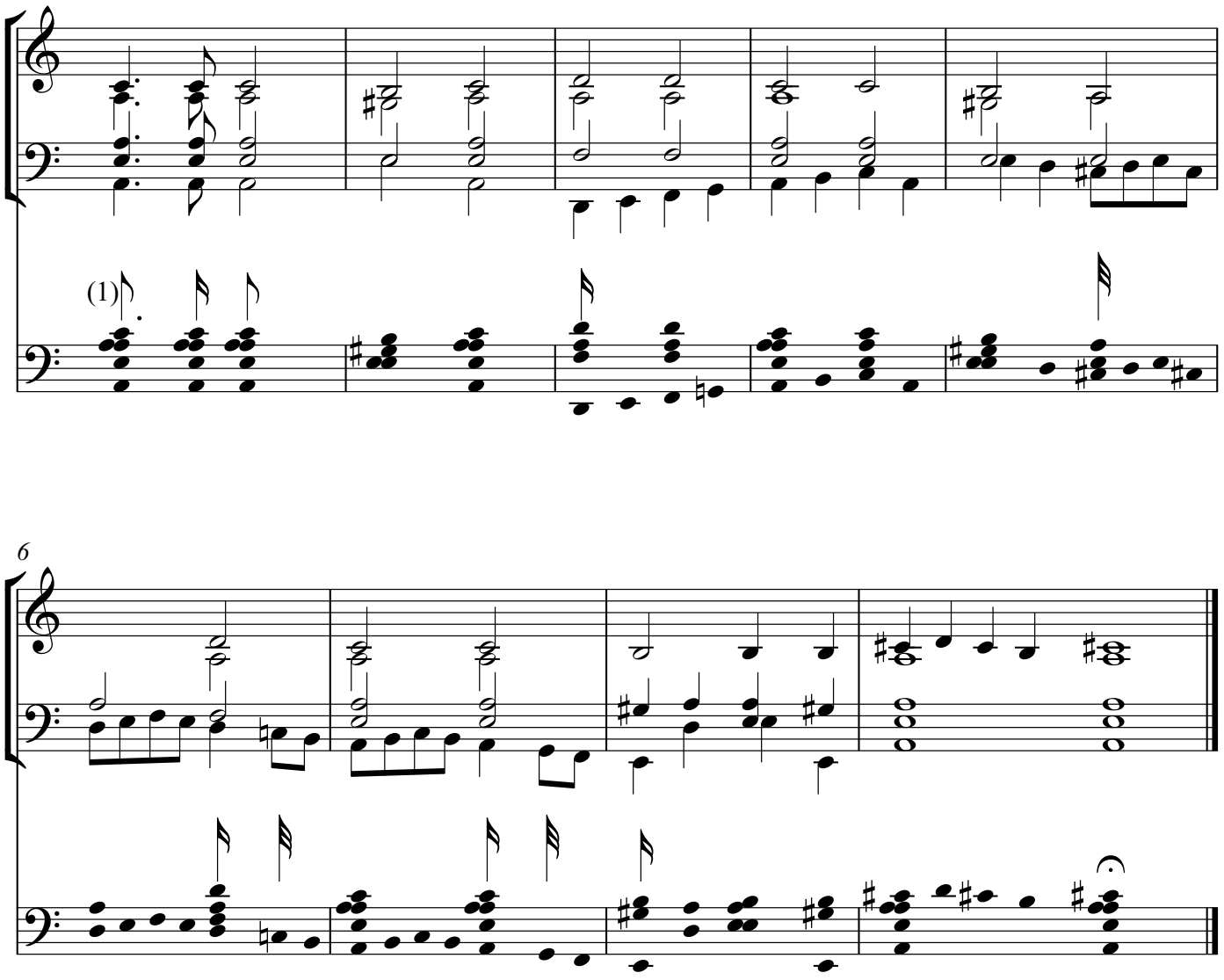
Tocata per il moteto di oculi

Berkeley 757, f. 40



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Toccatas in the Paris 30 *manuscript*

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Editorial notes

to the transcriptions from the *Paris 30* manuscript

Notes to Toccata, *f. 2:*

(1) The minim rhythm indication required over the first beat is missing in the original tablature.

Notes to Toccata, *ff. 2^{v} – 3^{v} :*

(1) I have assumed that the seventh course is to be tuned to F-sharp. However, I have placed the accidental in parentheses.

(2) A rhythm sign is missing between the two quaver indications in the original tablature. The error is cleared by assuming a crotchet rhythm for the third beat of the bar.

(3) The rhythmic indications, as they appear in bar 9 in the original, are nonsensical. Presumably the flags for the diverse rhythms were not well differentiated by the scribe. The interpretative transcription is based on the likeliest speculation.

(4) The intention of these two rhythmic indications in the original tablature is unclear, but it makes sense to continue in quavers.

(5) The first rhythmic indication in this bar is indistinct – it may also be read as a minim, which would, however, not make sense within the bar structure. I have assumed that a quaver was intended.

(6) The rhythmic indication on the first beat resembles a quaver, but a crotchet makes more sense here.

(7) In this bar, the rhythm required reconstruction due to unclarity in the original.

(8) Although this rhythmic indication resembles a minim in the original tablature, it is reasonable to accept that a crotchet was intended.

(9) The original tablature has a ‘3’ on the third course, i.e. d’, for the last beat of the bar. The assumption that a ‘2’ was in fact intended, as I have done in the interpretative transcription, presents a c’-sharp, which convincingly serves as the resolution to the preceding d’ (a fourth above the bass) and as the leading note to the next harmony.

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(10) The rhythmic indication is missing; applying a quaver rhythm to the last two notes solves the problem.

(11) The lacking rhythmic indication in the original has required reconstruction here.

(12) Although the scribe did not clearly mark triplets in the rhythmic indication, in order to fit the bar and the context of the *strascino,* triplets can reasonably be surmised, as in my interpretative transcription.

Notes to Toccata, *f. 4:*

(1) The rhythmic indications in the original are not clearly legible.

(2) The tablature characters in the original were probably mistakenly written on the third instead of the second course. The interpretative transcription shows that placing these on the second course leads to a more pleasing result.

(3) This rhythmic anomaly is probably ascribable to notational difficulty in capturing freely improvised *passaggi*. Although the first part of this bar is written at the end of a line and the passage is thereby split over two systems in the original, it certainly appears to have been intended as one bar, as the scribe usually drew barlines at the end of a line when a bar was complete, or not when he continued a bar on the next line. I have assumed demisemiquavers, although it seems rather a mouthful to squeeze into a single bar, thereby ending on a crotchet rather than the indicated quaver. An alternative possibility for interpreting in performance might be guided by the *strascino* lines.

(4) Assuming that this rather bizarre passage is a scribal mistake, I have suggested an alternative in the interpretative transcription.

(5) The rhythmic anomaly poses the question as to whether a barline is missing in the original or whether, similar to bar 4, this is to be assumed to be one bar. Using the rhythmic indications as given, one could accept that some rhythm symbols are simply missing, in which case using quavers and crotchets similar to bar 9, for example, could be a solution. This is what I have done in the interpretative transcription. Alternatively, perhaps these are to be read as rather free *passaggi*, where the *strascino* line could serve as a clue to the interpretation. For example, if what resemble quaver indications should have been semiquavers, then the first five notes may form a quintuplet, followed by four semiquavers.

(6) The rhythmic indication is missing on the first beat in the original.

(7) The quaver rhythm indication is misplaced in the original and should be over the d.

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(8) The quaver rhythm indication is missing in the original.

(9) The quaver rhythm indication is misaligned and appears over the second chord in the original tablature.

(10) This bar appears as a single bar in the original tablature. The rhythmic indications seem to be faulty. I suggest that the first three chords should have formed a bar on their own, in crotchets and that the crotchet indication above the fourth chord should have been a quaver. In this way, bar 21 could be subdivided into three conventional bars.

(11) I have assumed that the last two rhythmic indications were swapped around: it makes more sense to apply the dotted minim to the last chord and the crotchet rhythm to the preceding three beats.

Notes to Toccata, *ff.* 4^{v} – 5^{v}:

For the first-level transcription, I have attempted to notate the rhythm as true to the original tablature as possible, in is far as the indications are legible. Bracketed rhythm indications in the first-level transcription represent my readings of very indistinct or imprecise markings.

(1) The rhythmic indication is very faded in original.

(2) The rhythmic indication on the first beat is missing in the original. I have assumed a semiquaver rhythm in order to fit the bar.

(3) For the second note of bar 5, the original tablature seems to indicate a '0' on first course, i.e. an a. However, judging by the figure, especially its repetition later in the bar, as well as similar figures in the following bars, it is more likely to be an '8', i.e. an f ', as I have notated in the interpretative transcription.

(4) In bars 5 to 7, the rhythm is irregular and somewhat enigmatic, not least because the rhythmic indications are not all clearly legible. In bar 5 the rhythmic indication in the middle of the bar could be read as a quaver. Bars 6 and 7 are relatively clear, but the indication in the middle of bar 6 could be read as a semiquaver (which would not make sense, as the preceding and following indications are already semiquavers) and the last indication in bar 7 could be read as having a dot. However, based on the beat structure as well as those rhythms which are legible, I have settled on the solution as presented in the interpretative level. This assumes that the composer or scribe intended rhythmically asymmetric repetitions (thereby requiring different accentuation for each reiteration). Three alternative possibilities present themselves as more symmetric solutions:

First, one could assume dotted quavers after each group, thus:

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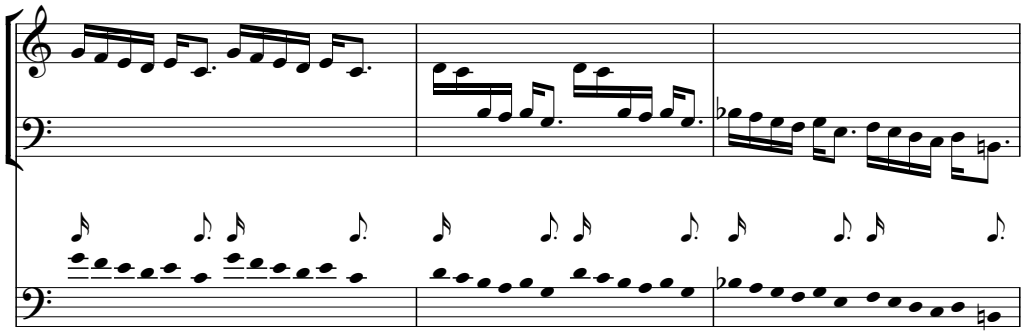
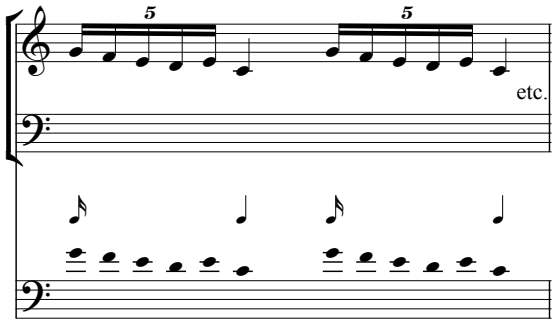
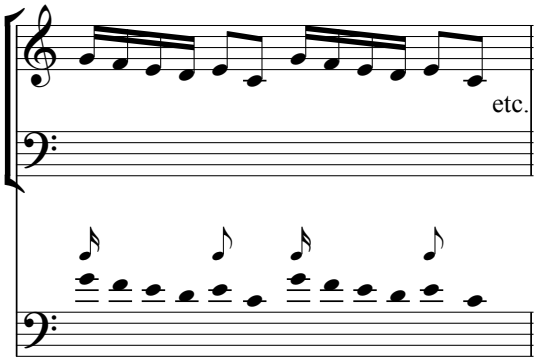


Related to this possibility, one could go a step further in treating the five semiquavers as free ornamental figures, which then result in quintuplets:



The third alternative, based on the admittedly less convincing assumption that the rhythm indications for the longer notes were consistently misplaced in each of the three bars, relies on a straightforward combination of semiquavers and quavers:



Also see my discussion in **Volume 1.**

(5) It is conceivable that the first half of bar 7 was notated on the wrong course. If the first six tablature characters of this bar were each to be moved to a lower course, then the figure would start on an f, resembling the second half of the bar (thereby repeating the figure, as in the previous bar).

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(6) A D major harmony is expected on the first beat of bar 9, as per my interpretative transcription. The notes in the original are therefore presumably incorrect, unless it is accepted that a $^{6}_{4}$-chord, albeit approached and quitted most unsatisfactorily, was indeed intended here.

(7) The rhythmic indication for this note is missing in the original.

(8) At the end of bar 11, there is a line in the rhythmic indication area of the tablature, which nevertheless does not align with the tablature characters and does not appear to be a rhythm symbol. I have assumed that it is an unintentional marking.

(9) The first rhythmic indication in bar 12 could also be read as a crotchet.

(10) In bar 13, I have assumed that the semiquaver indication at the beginning of the bar in the original should apply to the second tablature character and that the previous rhythm, i.e. the dotted crotchet, applies to the first note.

(11) Although this rhythmic indication resembles a quaver in the original, I have assumed a semiquaver in triplet rhythm, which the figure seems to imply. The crotchet rhythm which follows in the original is also problematic, unless the scribe indeed wanted an asymmetric repetition? Admittedly, also the second triplet which I have notated is conjectural, as the rhythmic indication is equally unclear. My interpretative transcription therefore suggests a likely, but nevertheless speculative, solution for this bar.

(12) At dotted crotchet is needed on the first beat in order to fill the bar.

(13) There is no rhythmic indication for bar 20, nor for bar 21.

(14) The tablature character ‘1’ on the first course, i.e. b-flat, seems unlikely, especially for the stretch which this would entail for the left hand. If a note is indeed intended on the first course and this is not merely an unintentional marking, then it is more likely that in should have been a ‘5’, i.e. a d’, as I have notated in the interpretative level.

(15) The first two rhythmic indications resemble crotchets, but this is improbable. Further, at the end of the bar, after the minim indication, there is no further rhythm indication. Judging by the figures, my interpretative transcription presents a likely, if highly conjectural, solution.

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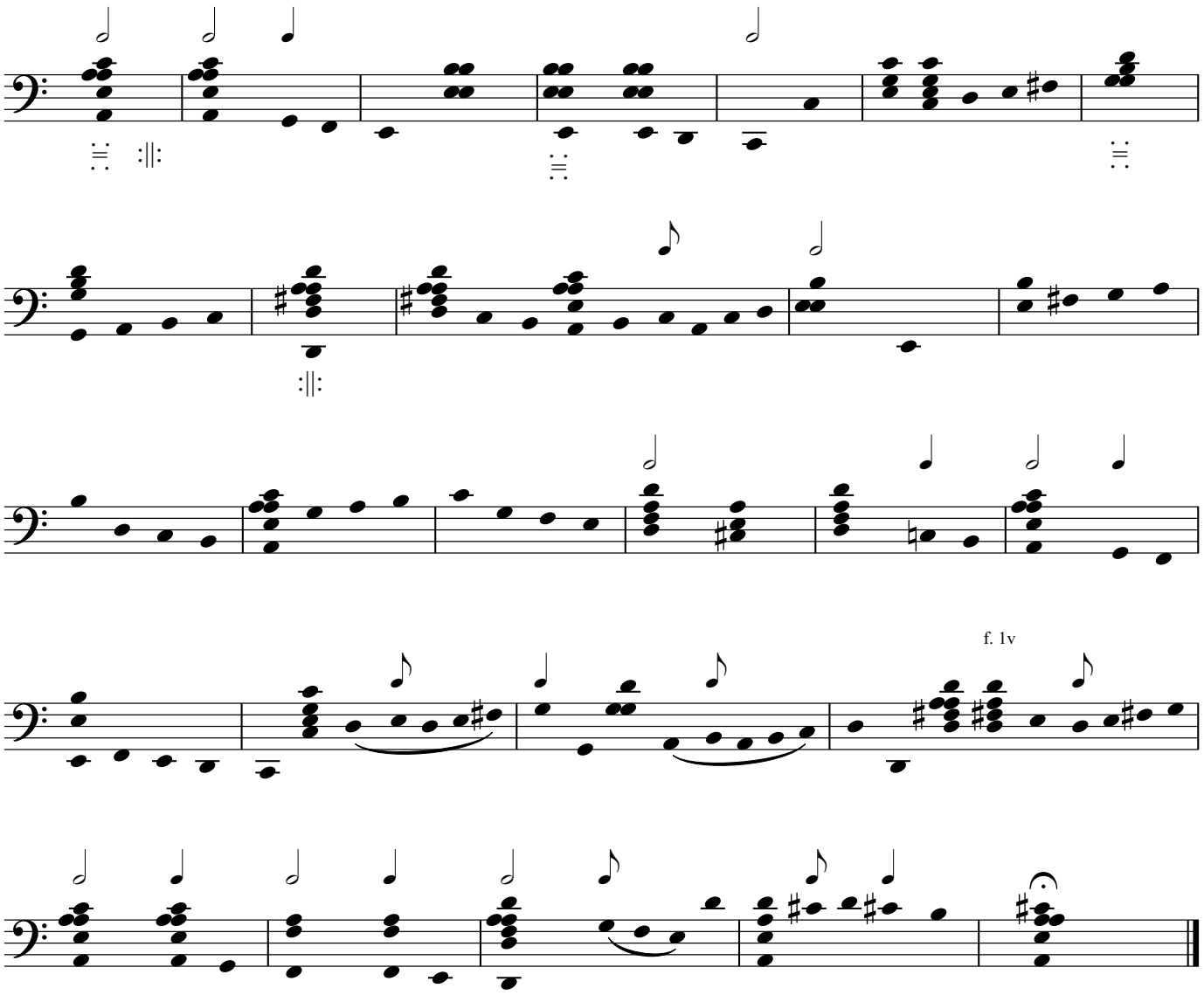
Toccata

Paris 30, ff. 1 - 1v



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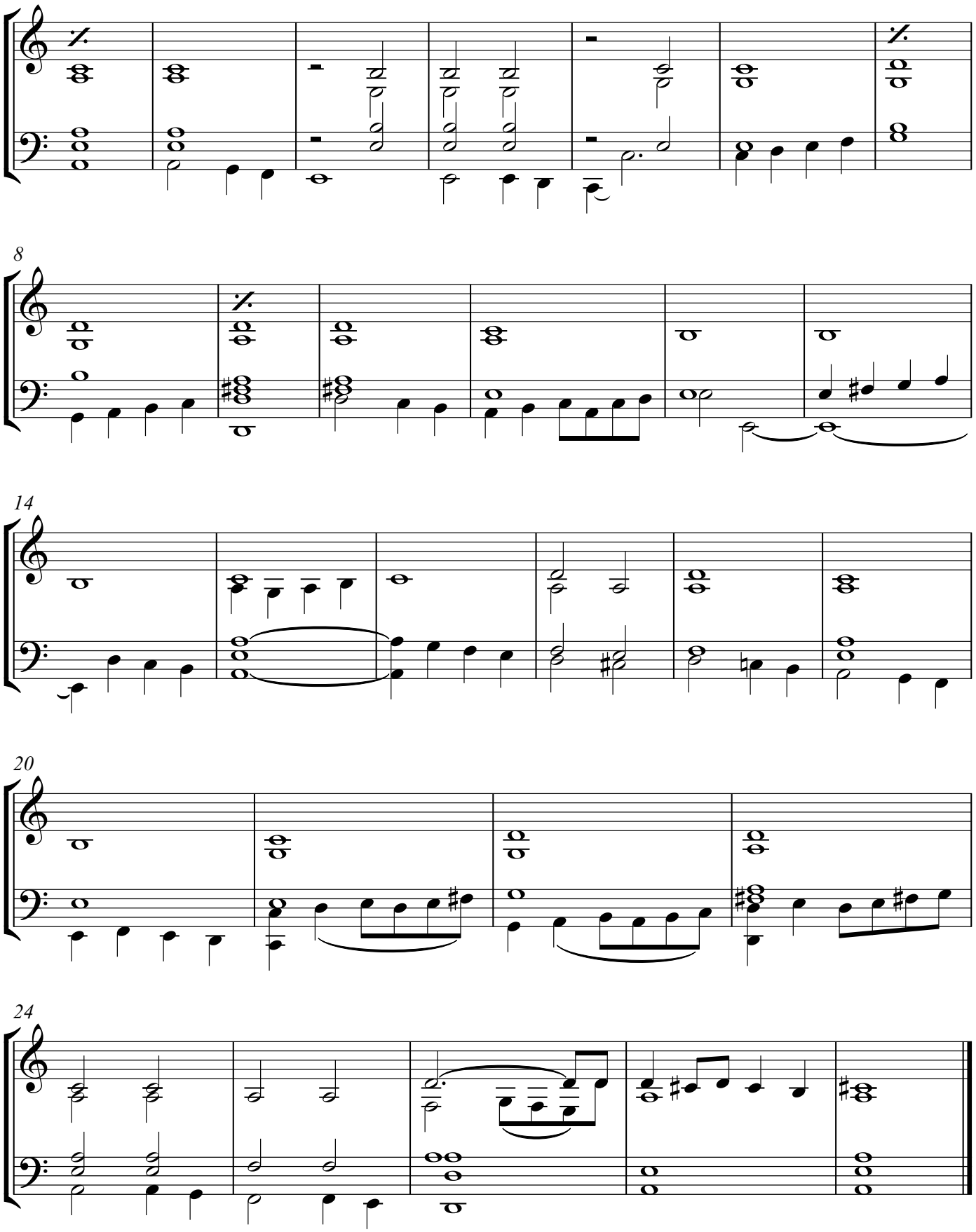
Toccata

(Reconstruction)

Paris 30, ff. 1 - 1v



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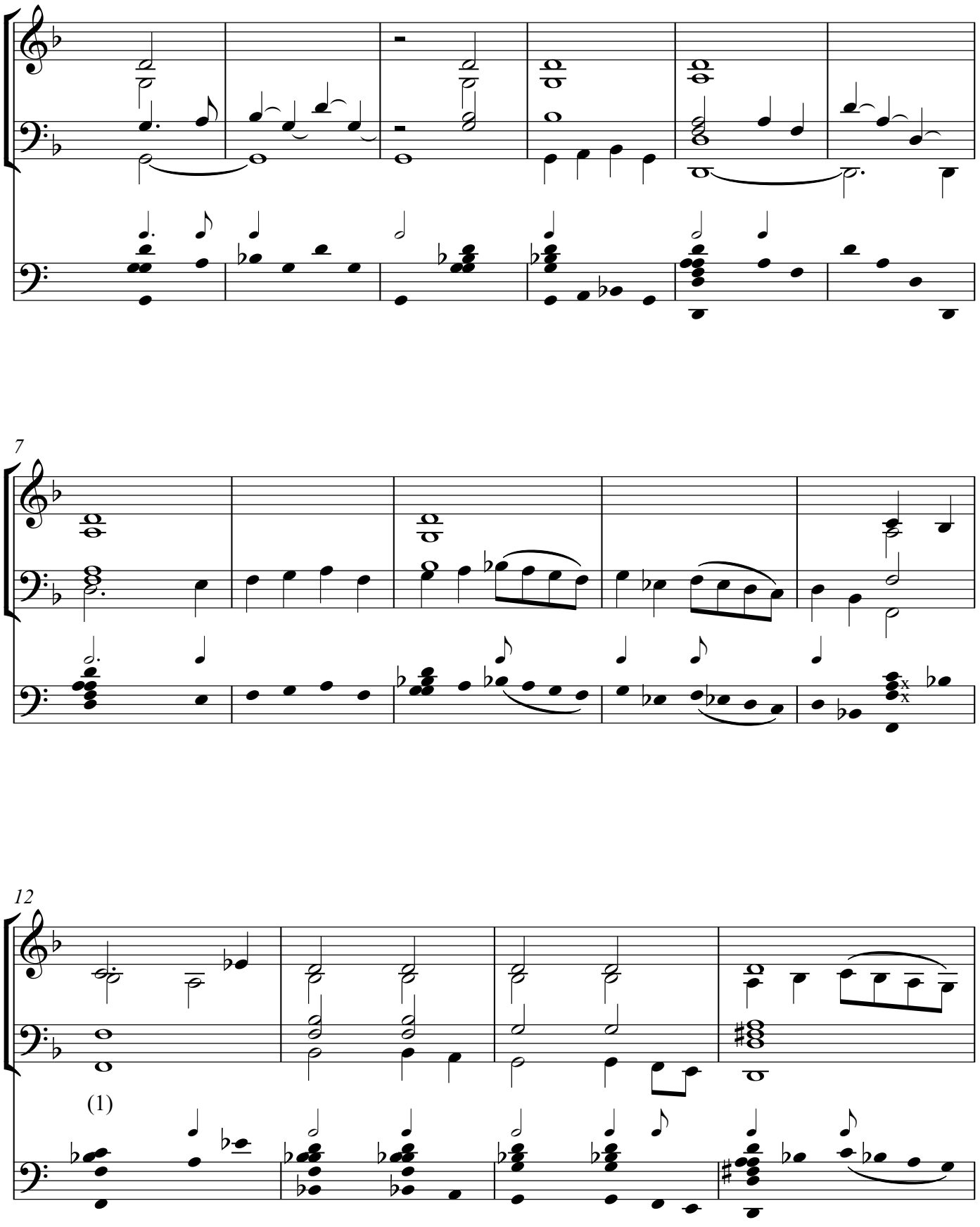
Toccata

Paris 30, f. 2



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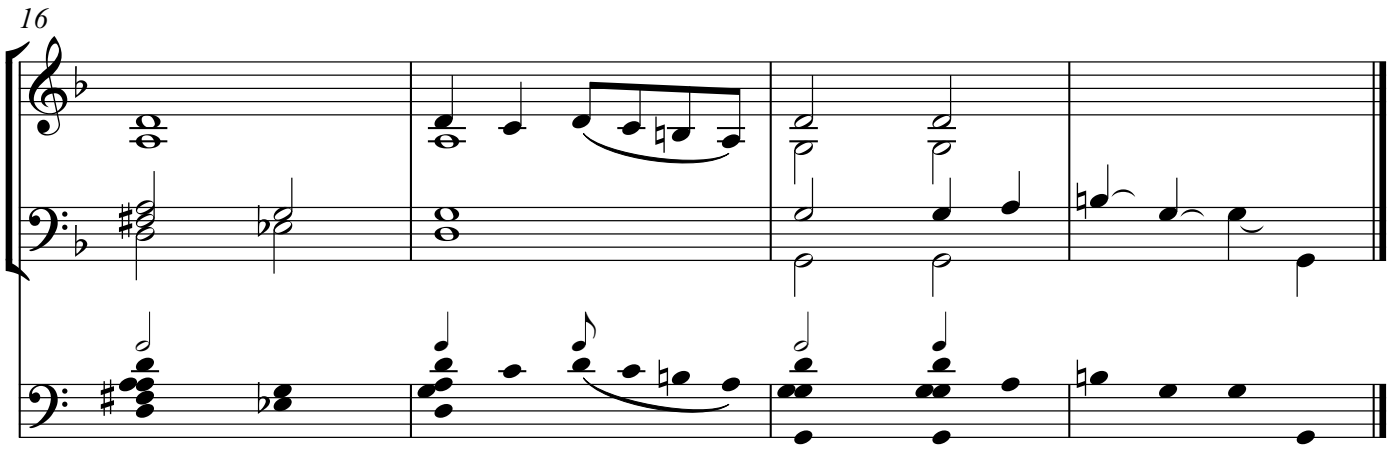

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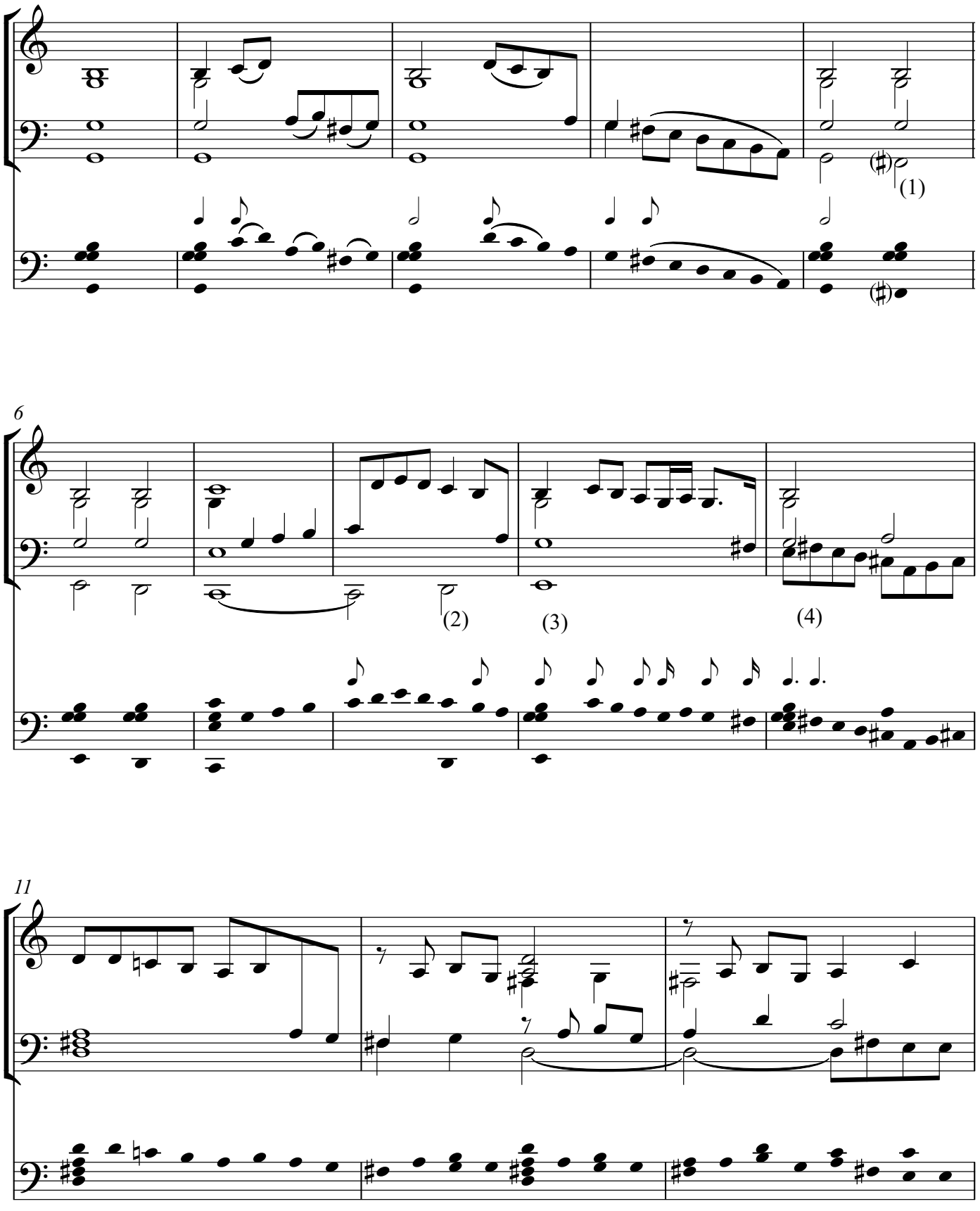
Toccata

Paris 30, ff. 2v - 3v



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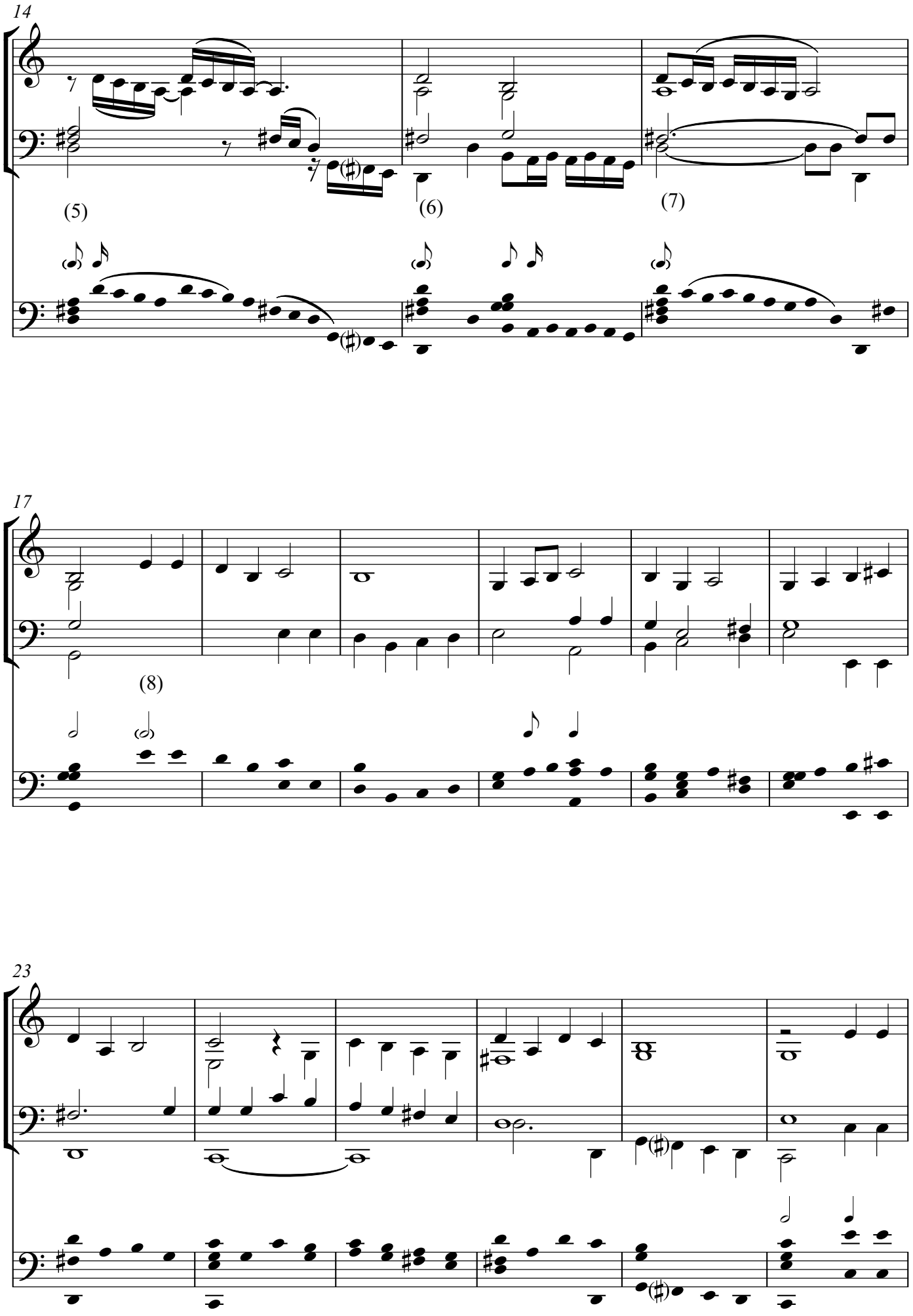

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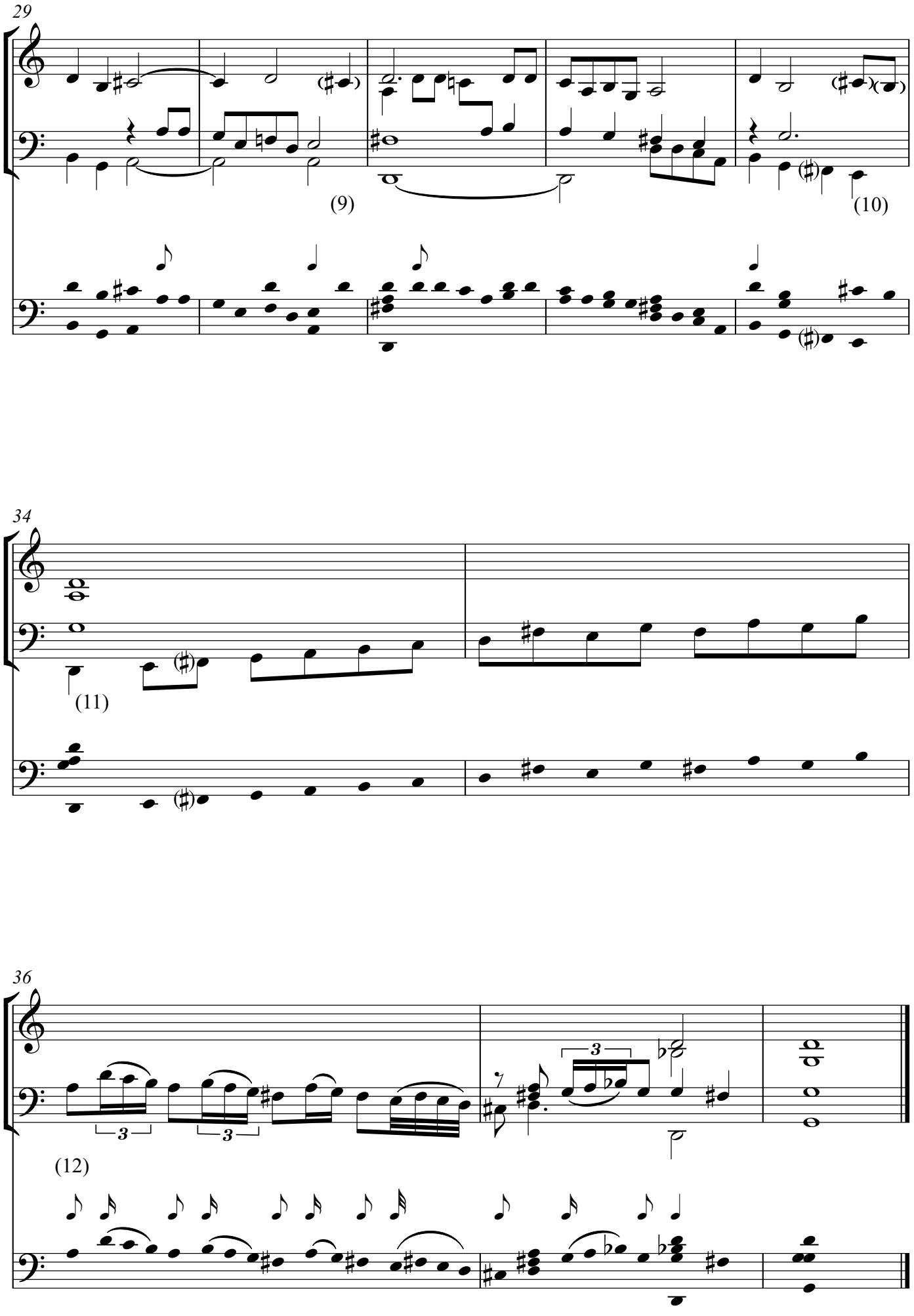

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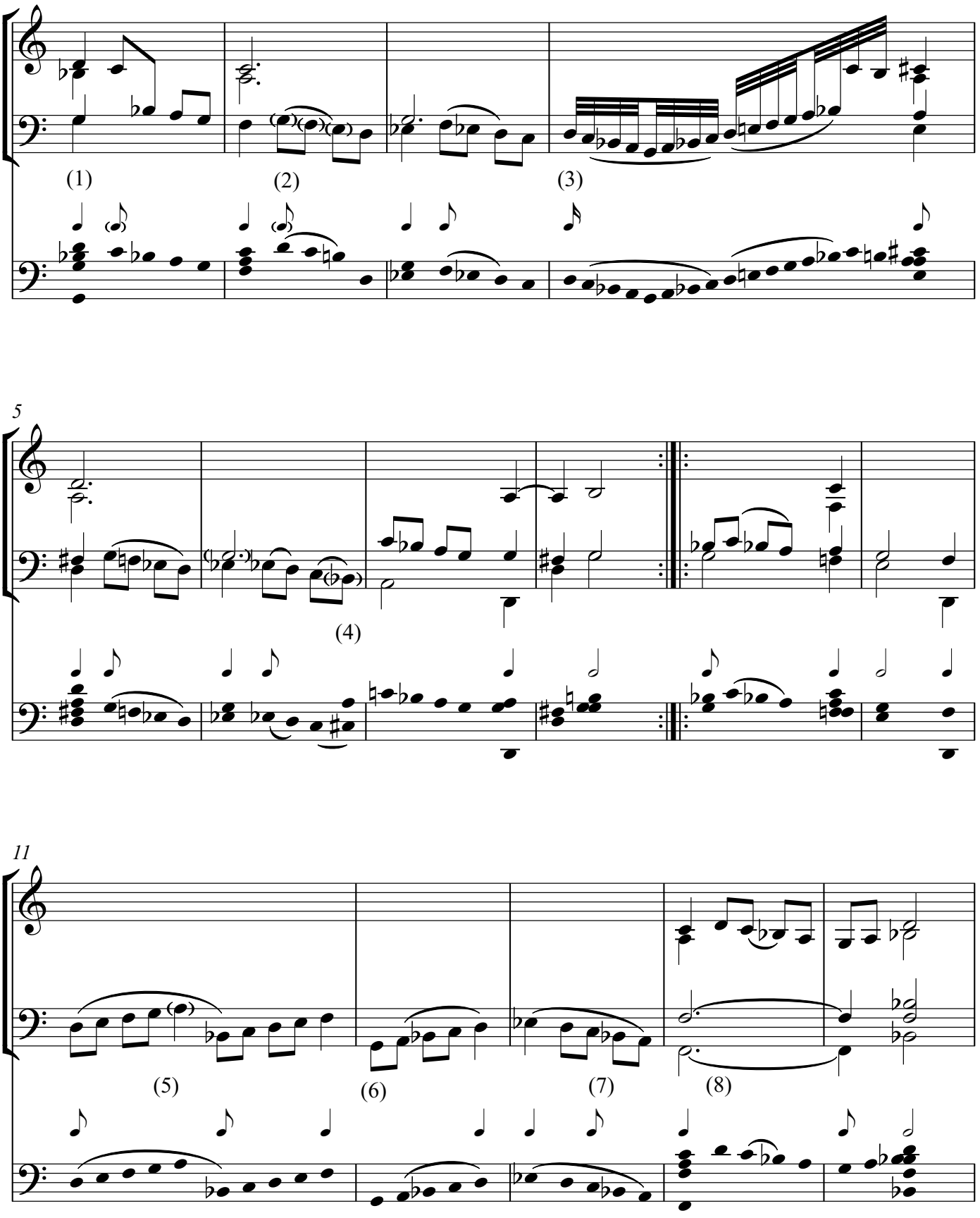
Toccata

Paris 30, f. 4



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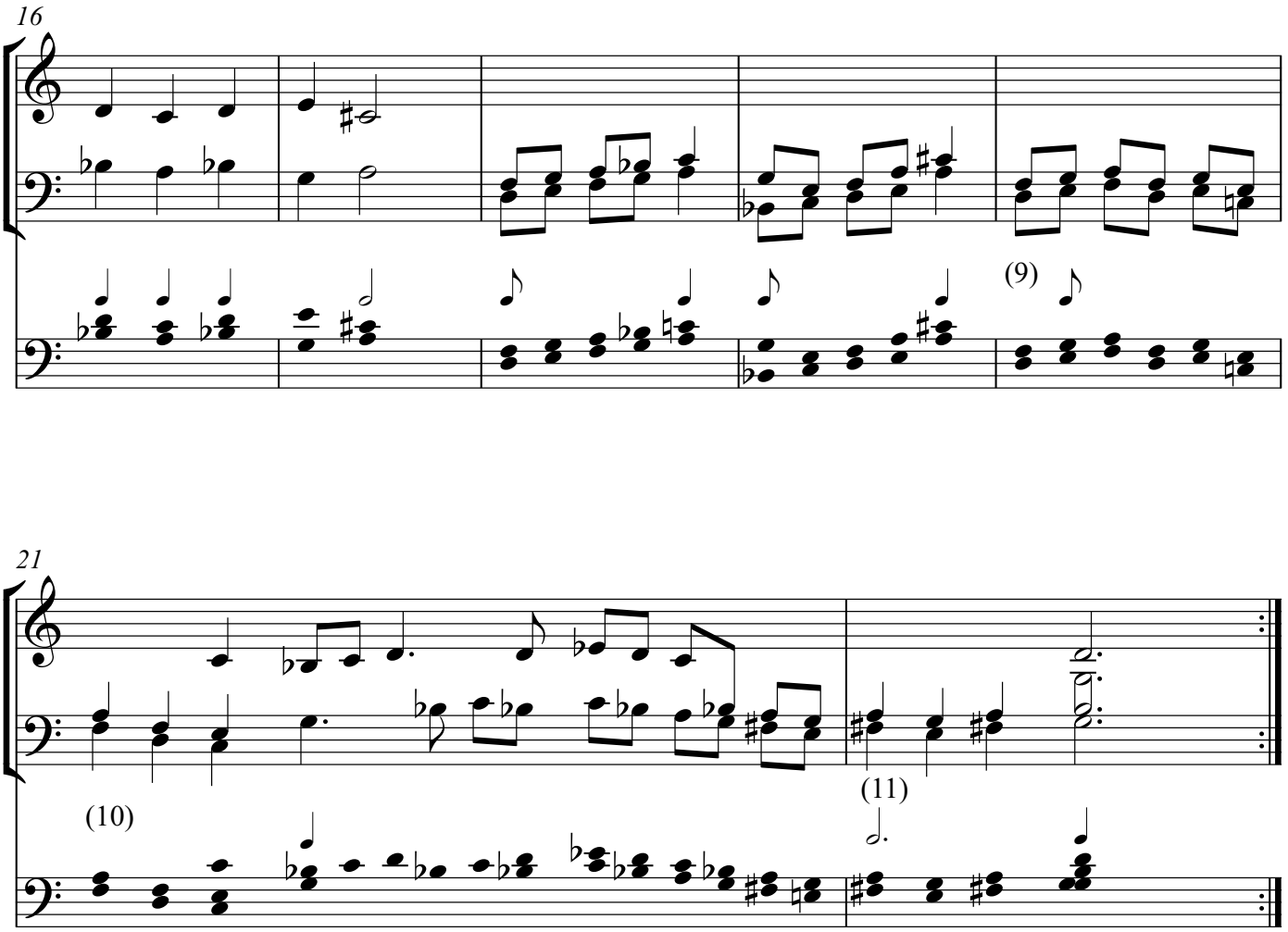

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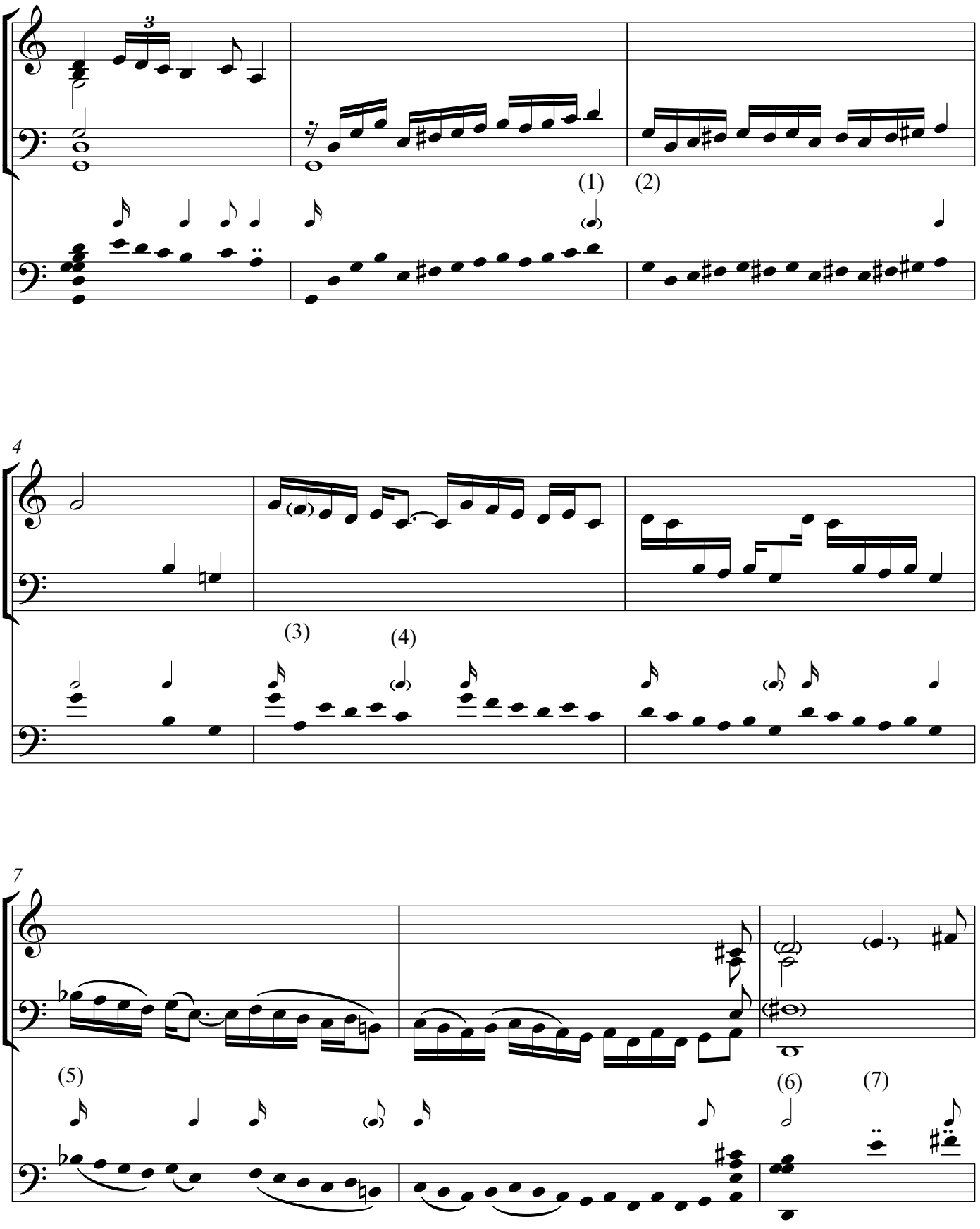
Toccata

Paris 30, ff. 4v - 5v



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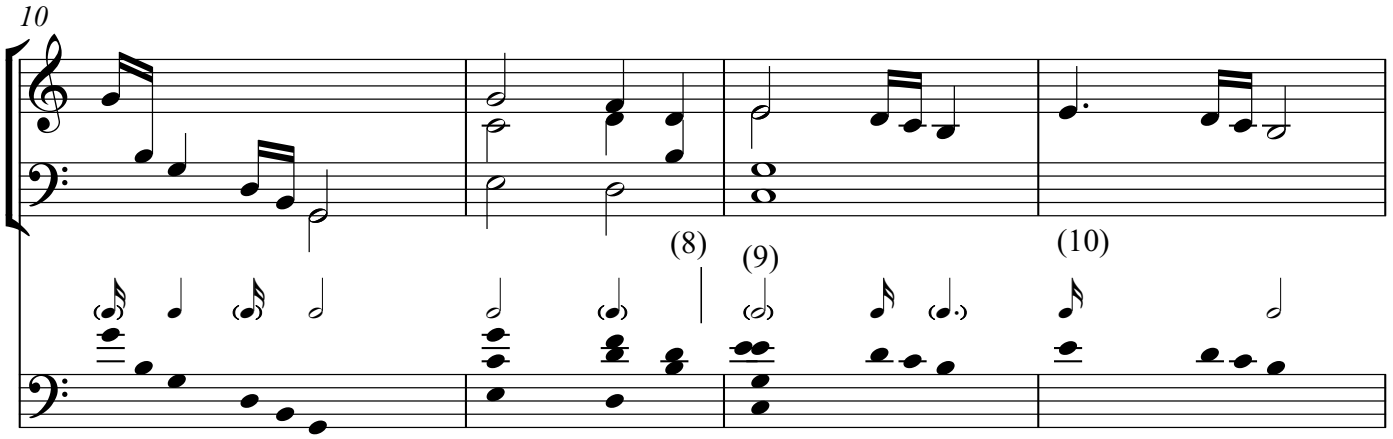

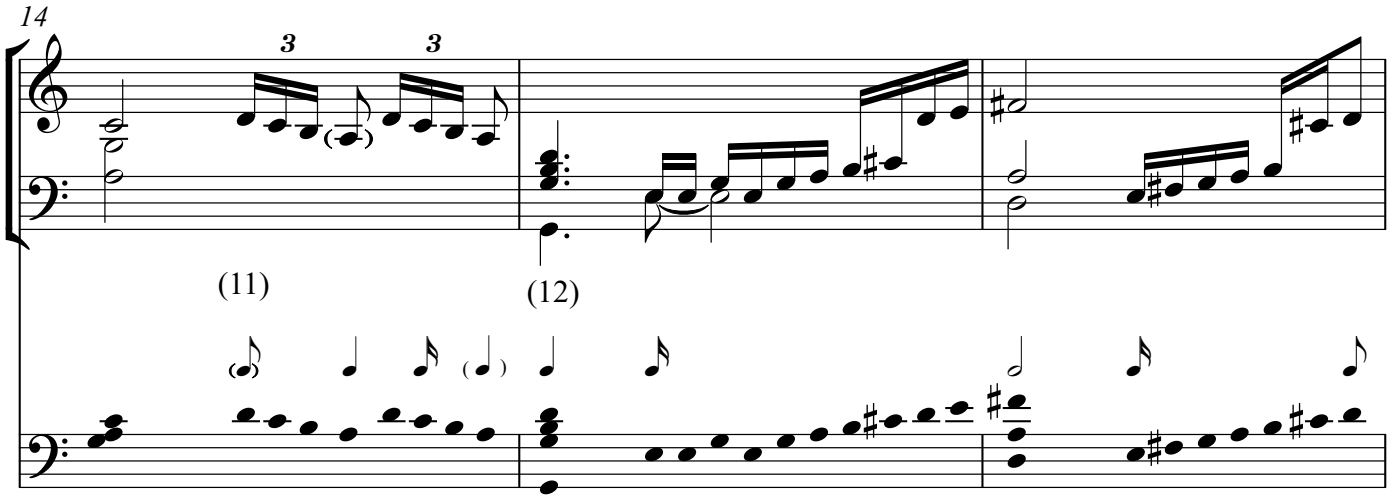

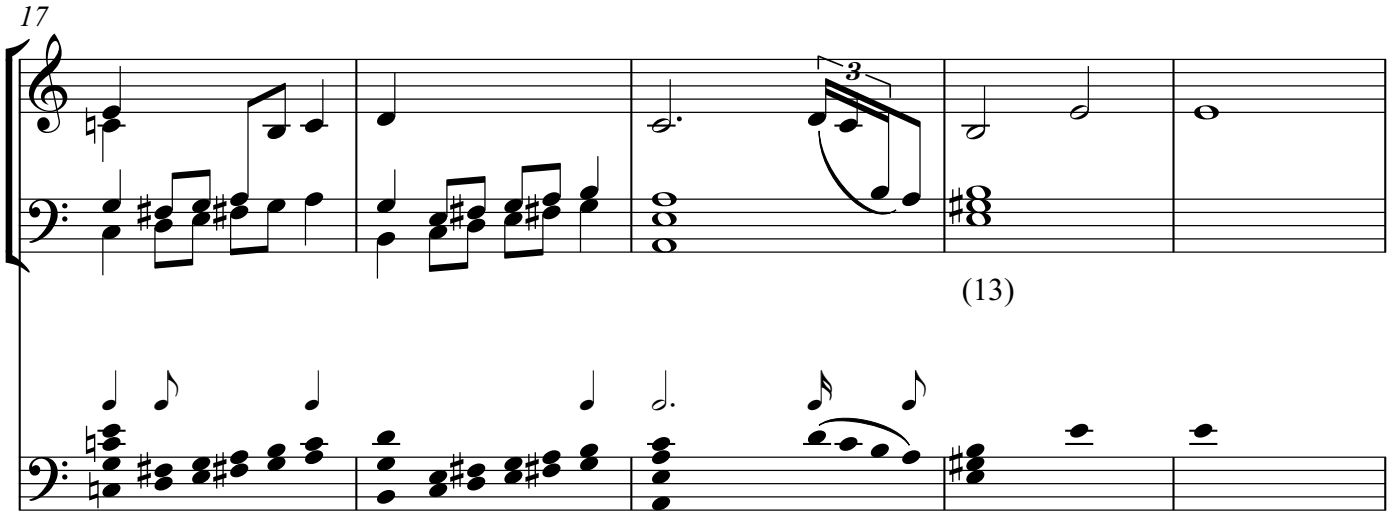

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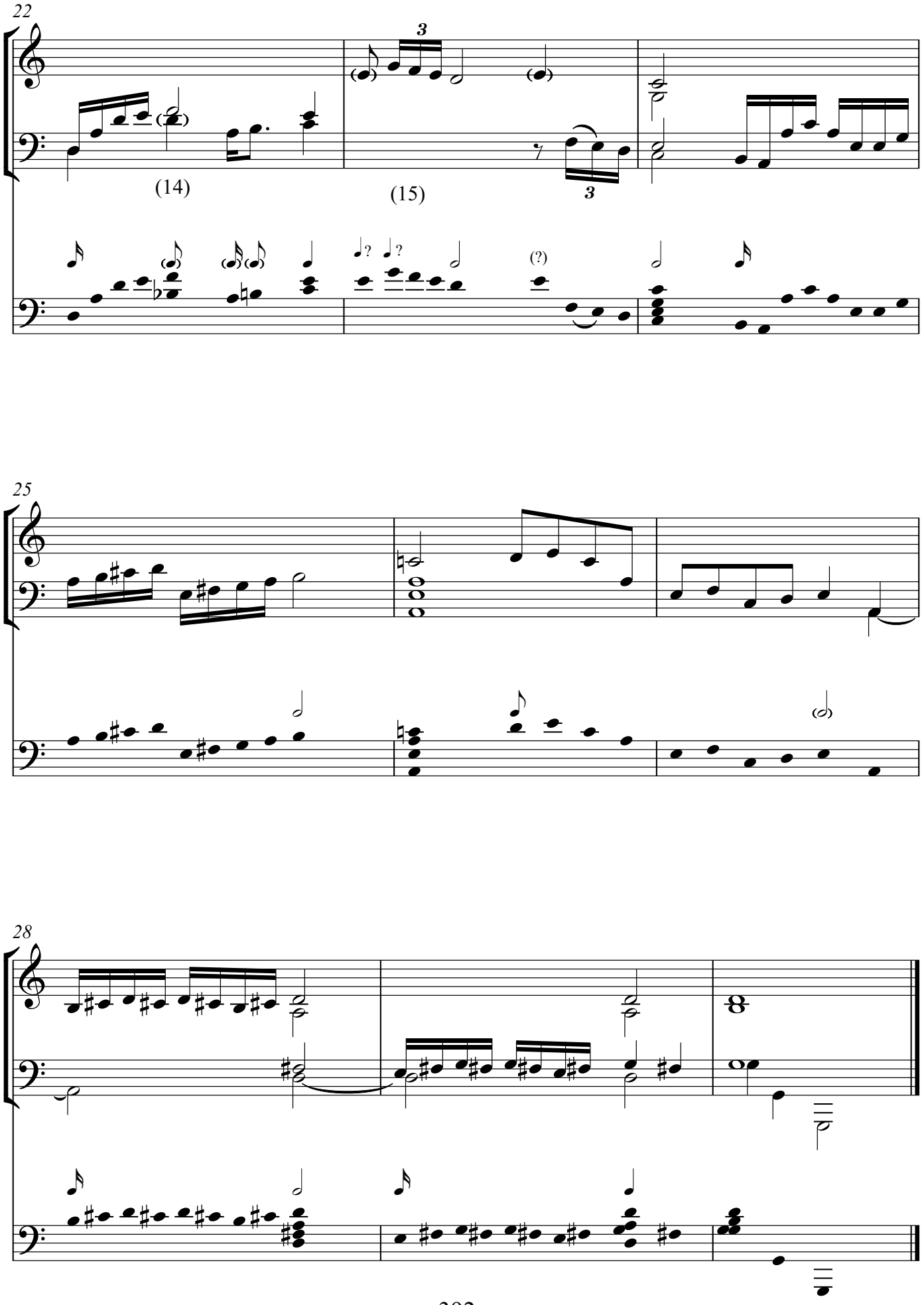

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Transcriptions from the Modena B *manuscript*

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Editorial notes

to the transcriptions from the *Modena B* manuscript

Notes to Ricerchata HK, *ff. 25^{v} – 27:*

(1) The rhythmic indications are missing for this bar in the original tablature.

(2) The c and the e are not aligned in the original, but following the preceding pattern, it is to be expected that they are to be played together.

Notes to Toccata, *ff. 27 – 28^{v}:*

(1) The first rhythmic indication is a dotted crotchet; however, in order to let the rest of the bar fit, it should be a crotchet.

(2) The rhythmic indications are missing for this bar in the original tablature. It is to be assumed that the same rhythm as in the previous bar (and the subsequent bars) was intended.

(3) In the interpretative transcription, I have assumed that the '3' on the fifth course (f-natural) should have been on the sixth course (i.e. a c).

(4) The rhythmic indication does not make a full bar. For its similarity to bar 7, it is to be assumed that the same rhythm applies.

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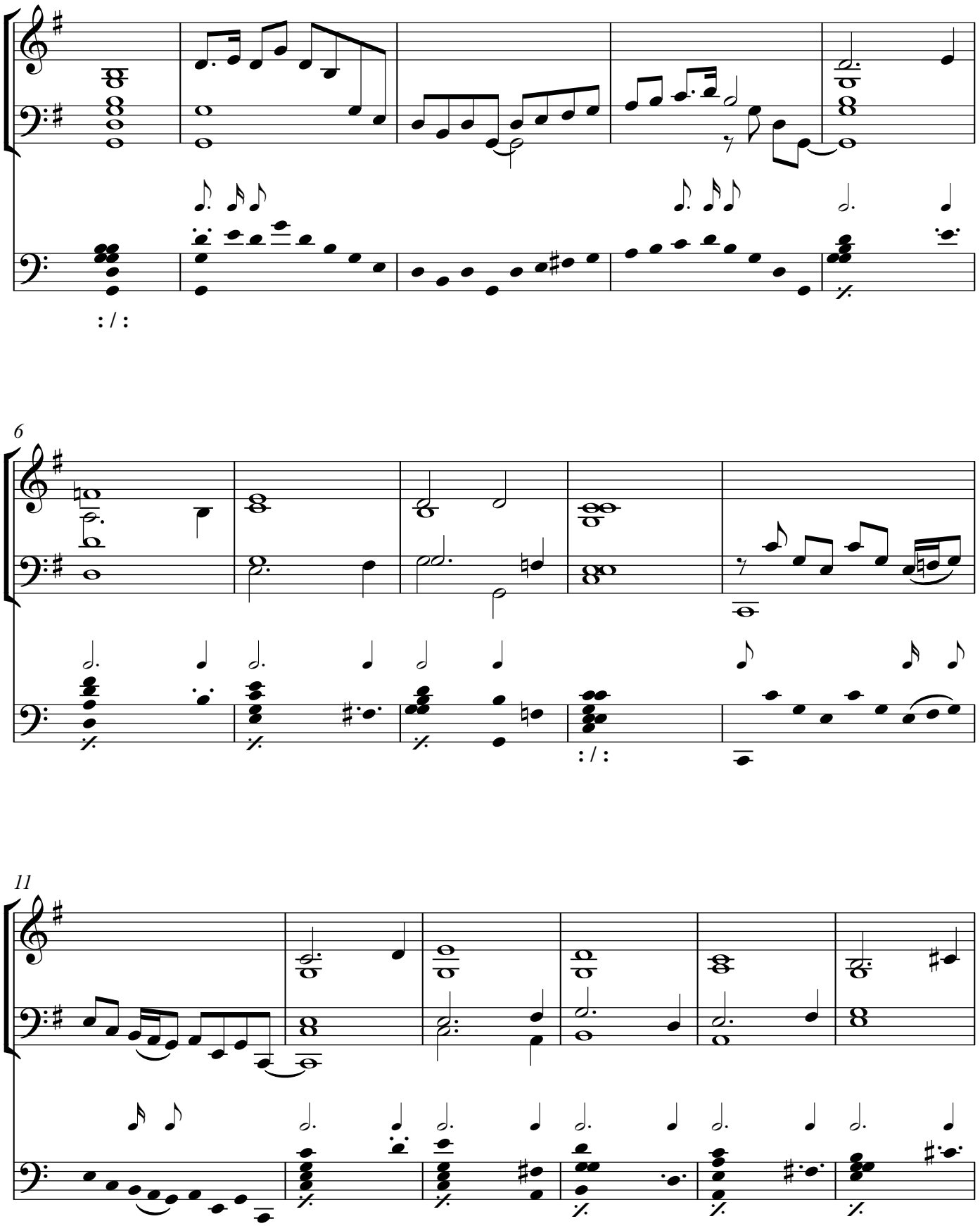
Ricerchata

HK

Modena B, ff. 25v - 27



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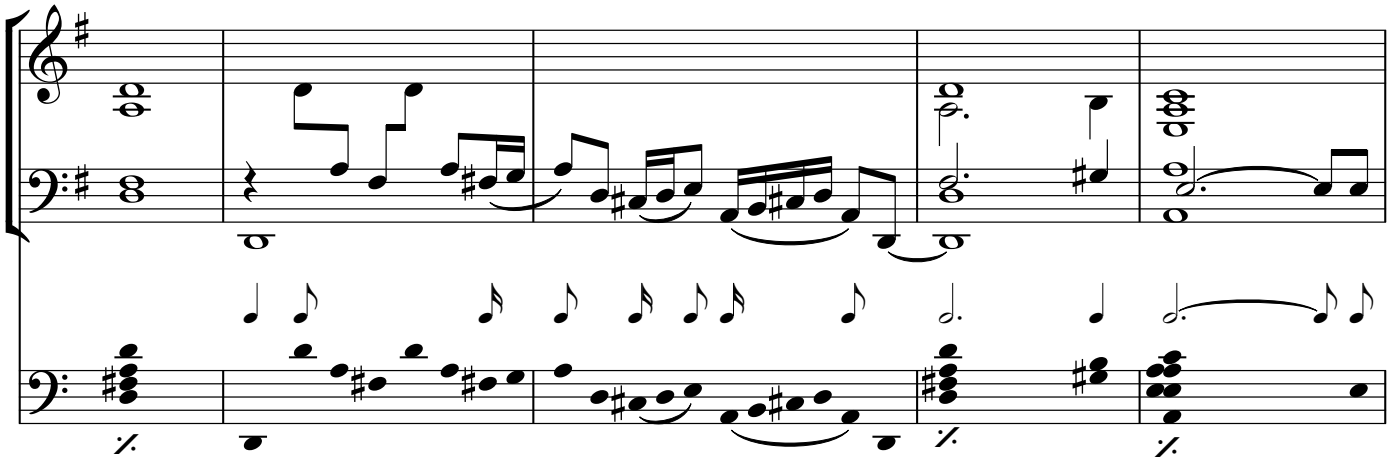

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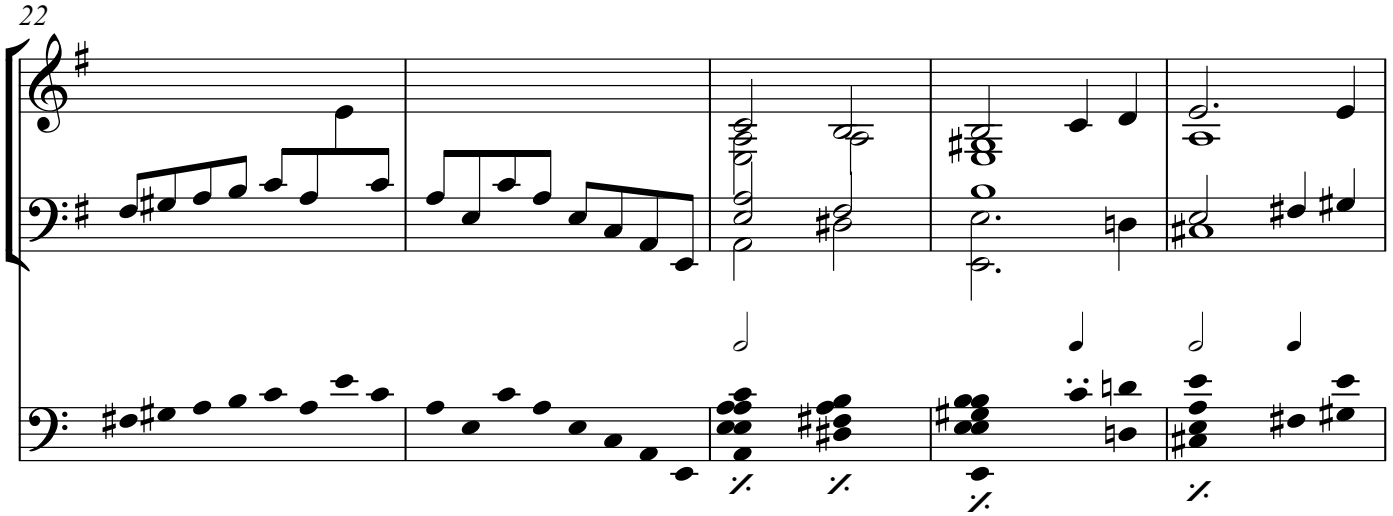

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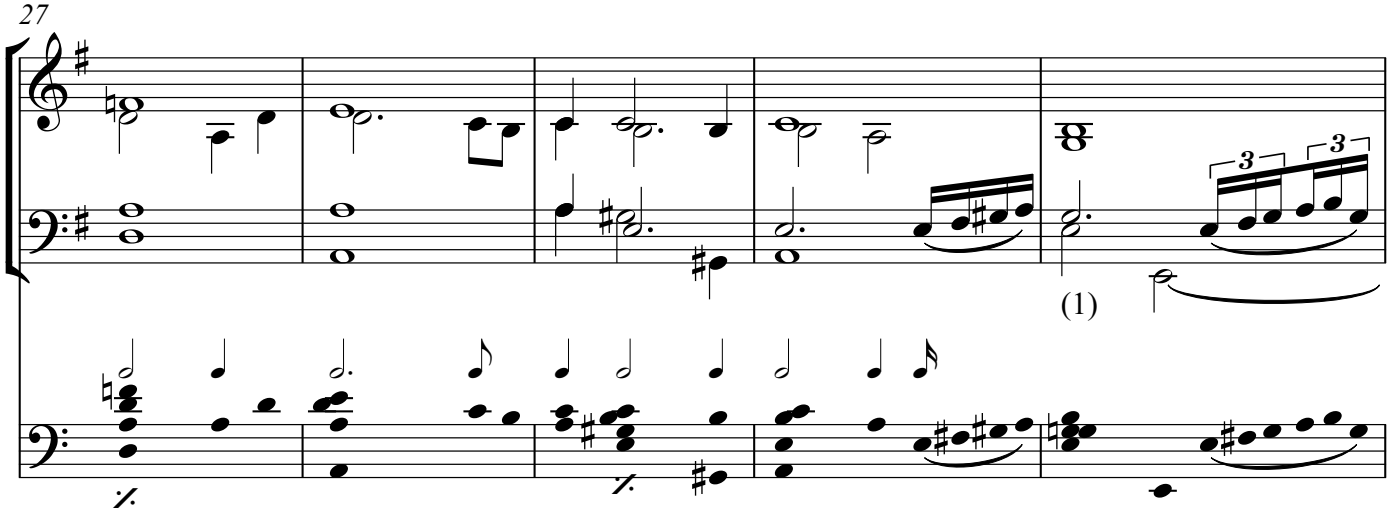

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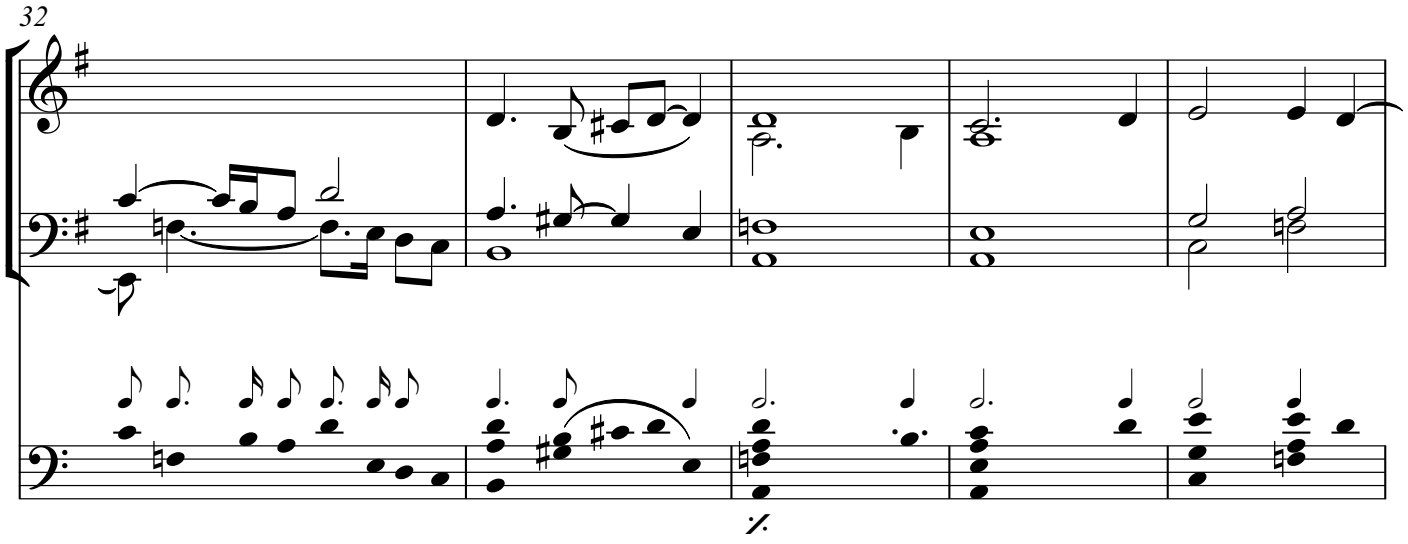

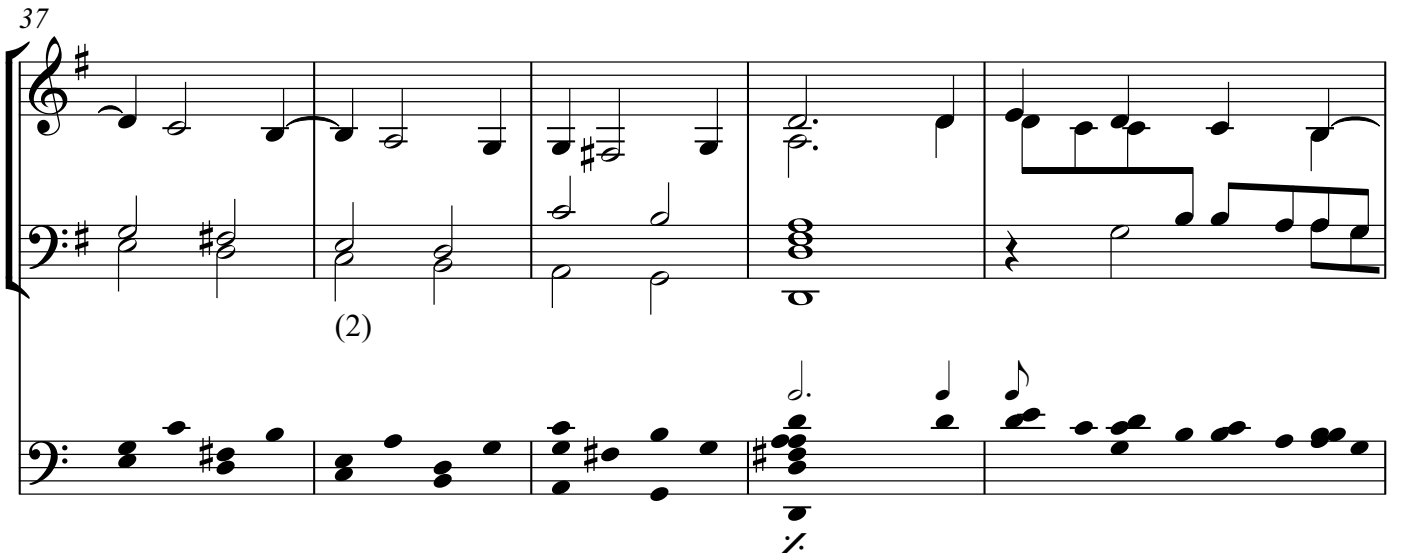

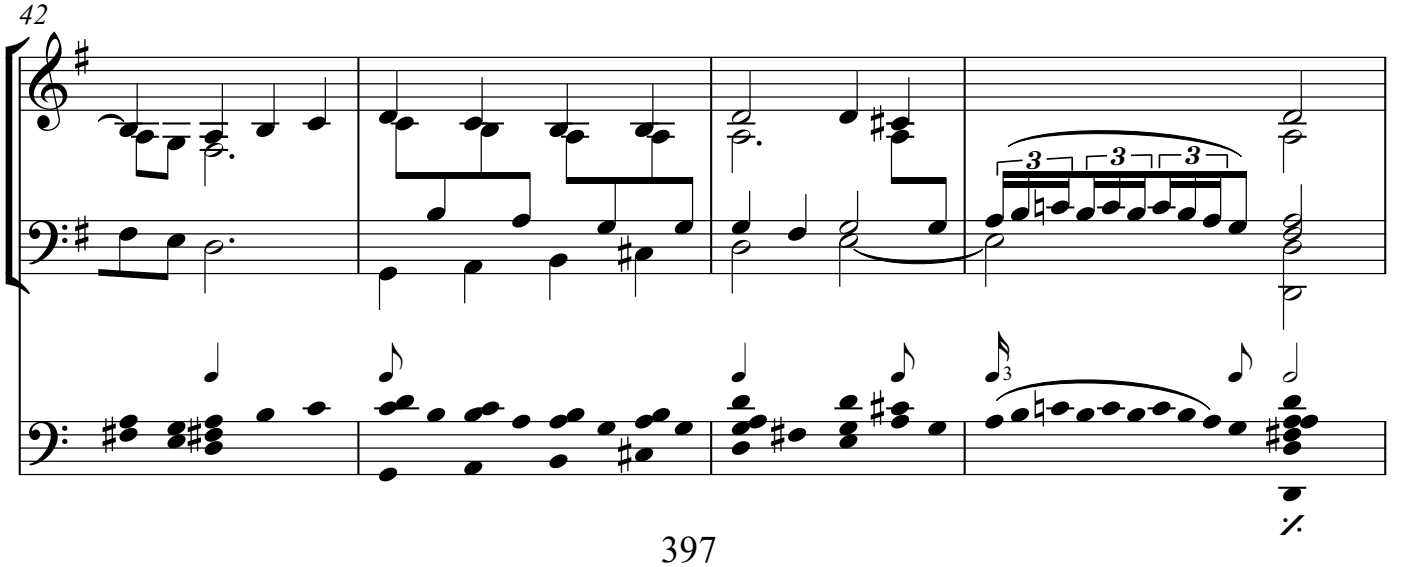

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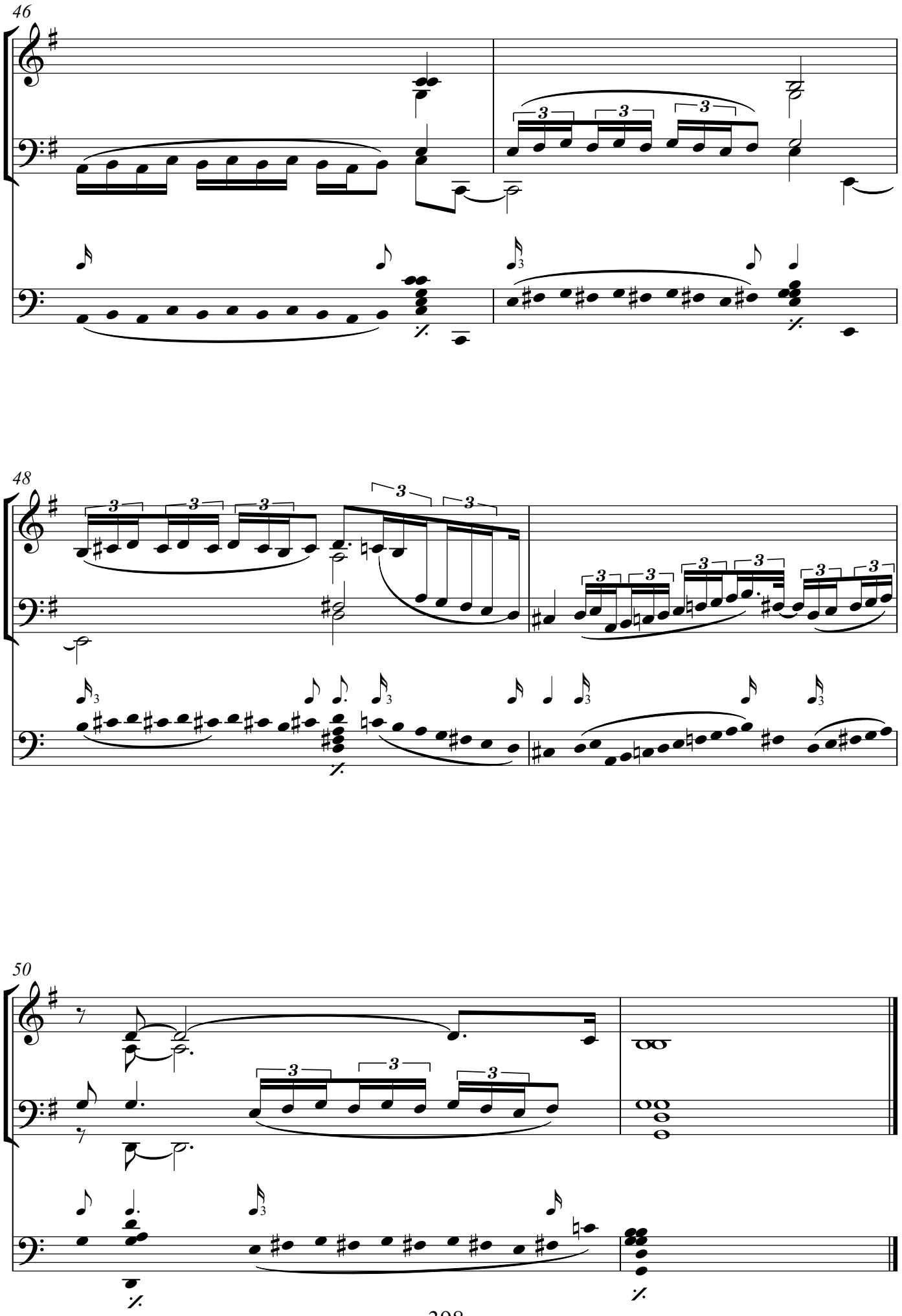

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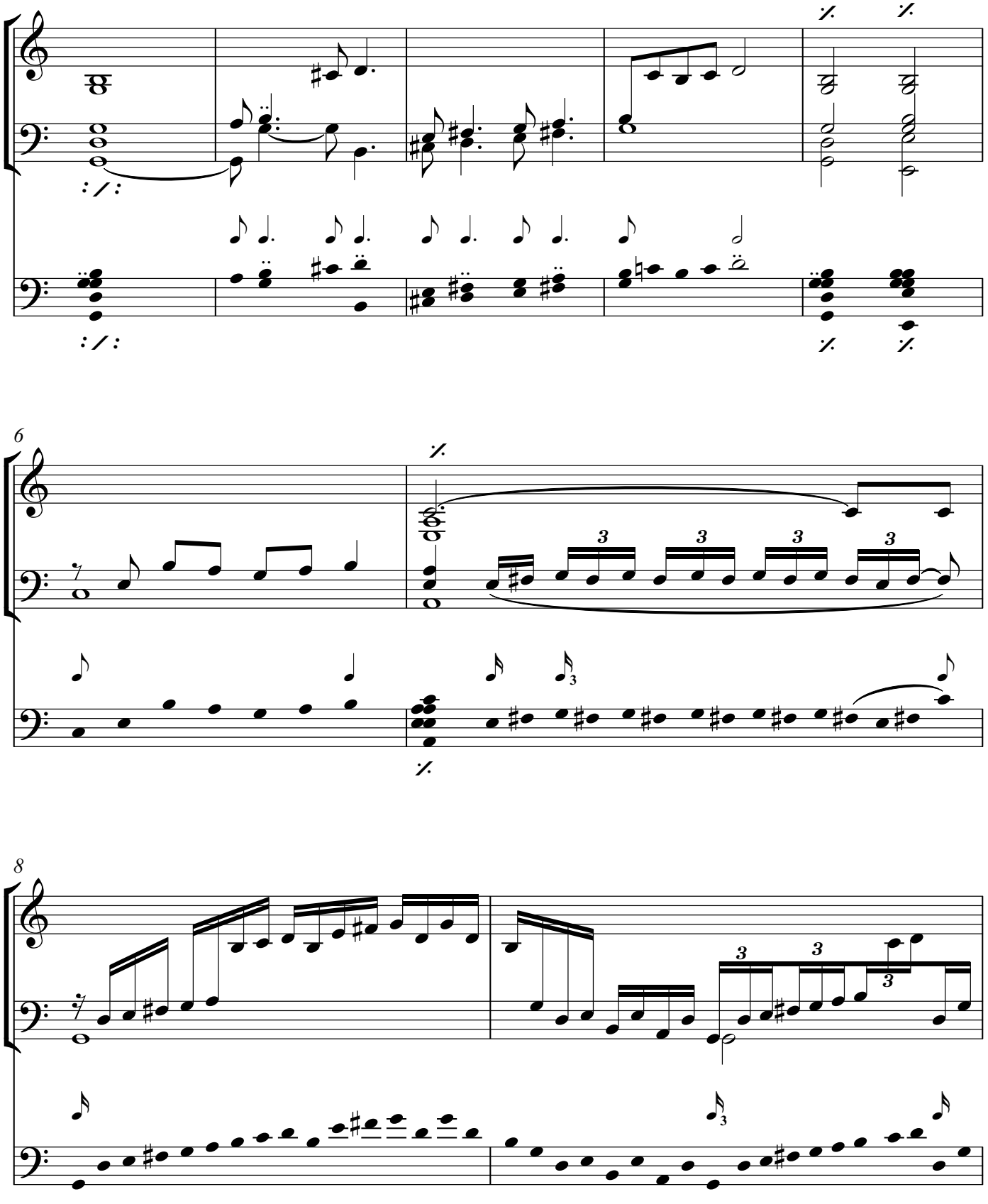
Toccata

Modena B, ff. 27 - 28v



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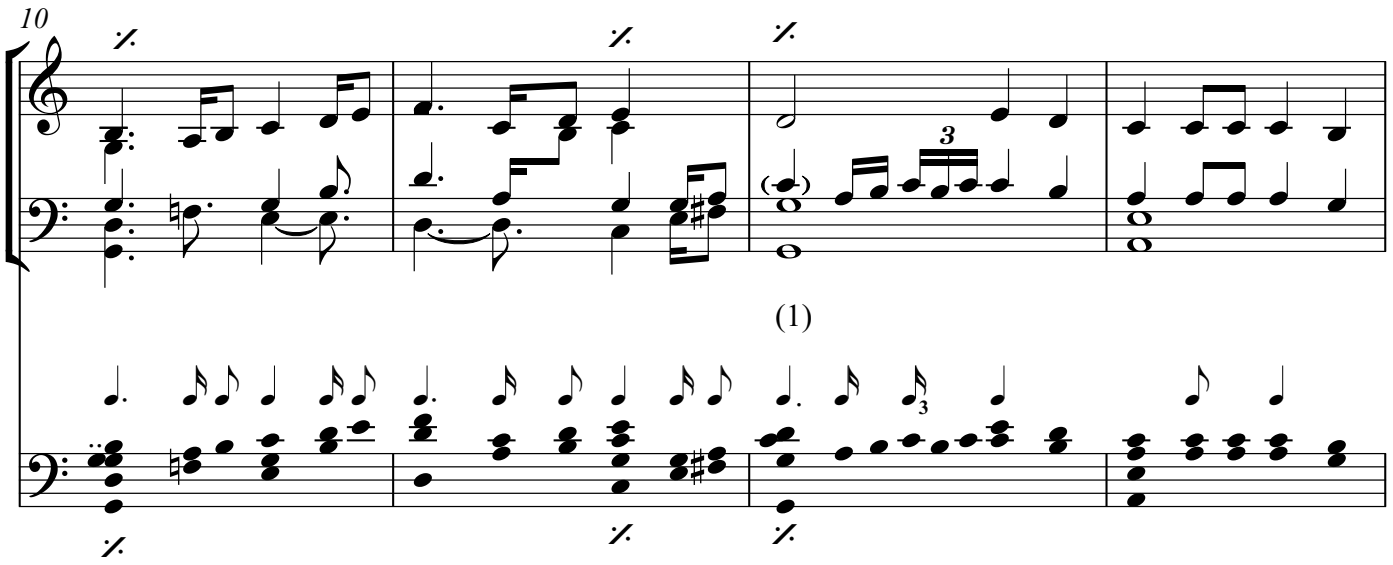

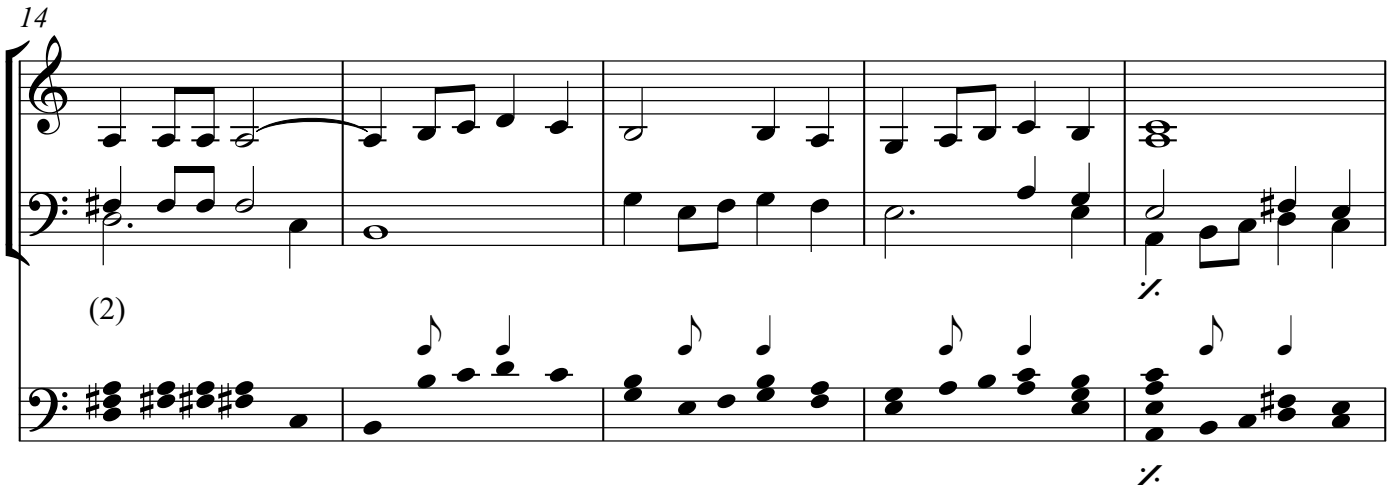

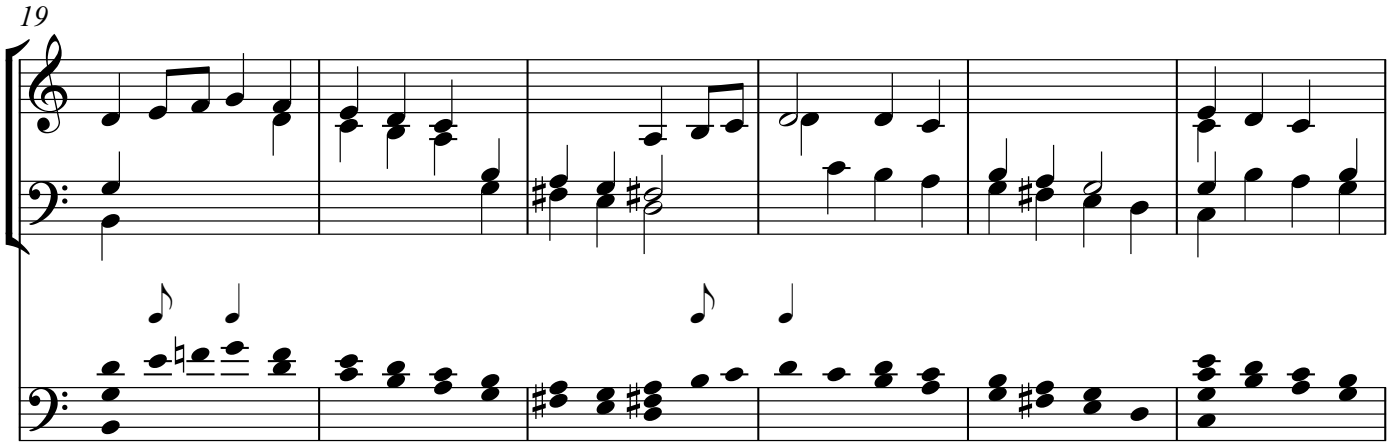

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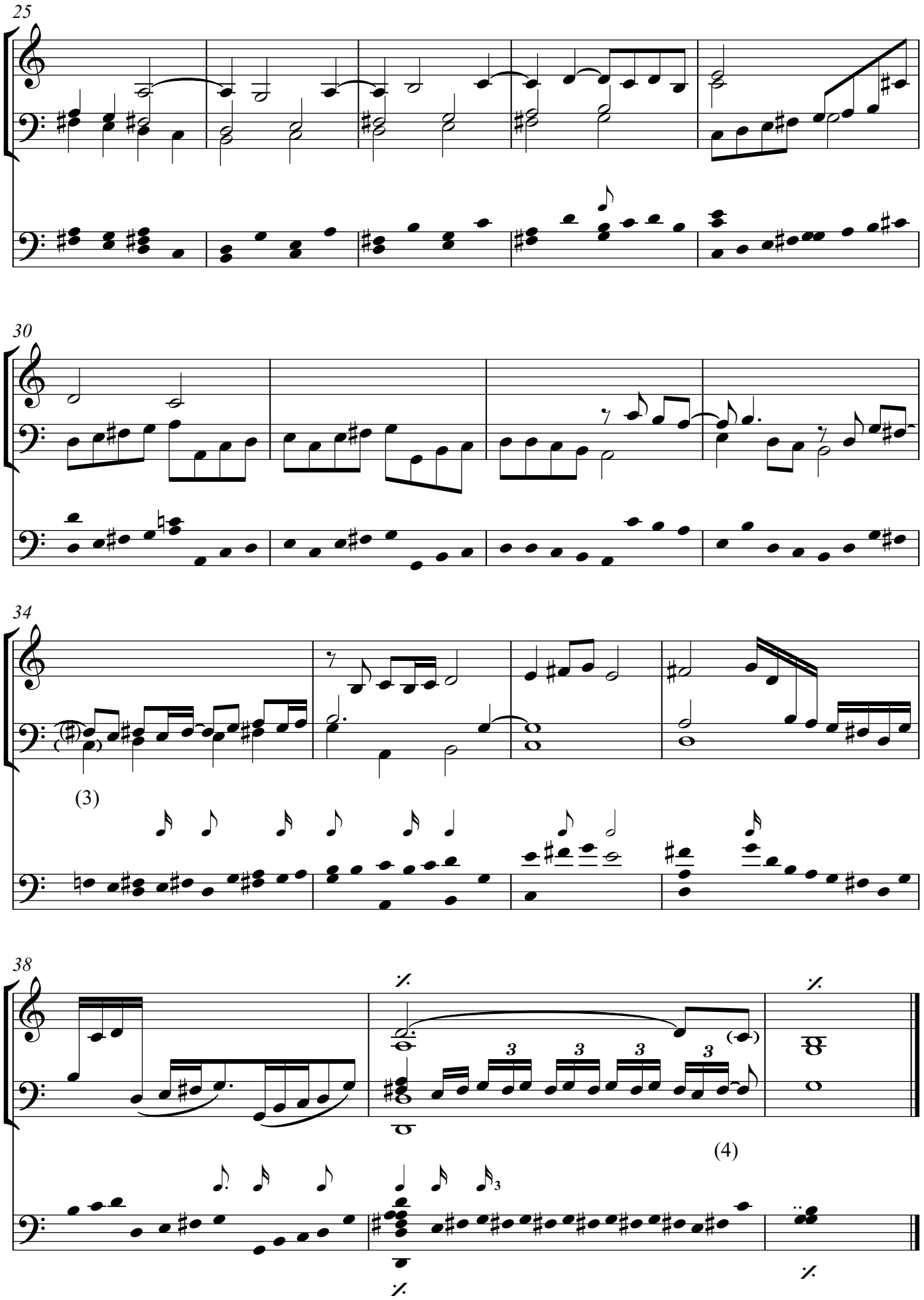

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An untitled toccata in the Modena A *manuscript*

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Editorial notes

to the transcription of *[Toccata]*, ff. 3^{v} - 4 from the *Modena A* manuscript

Notes:

(1) The original rhythm does not add up to a full bar. In the interpretative transcription, I have solved this by assuming that the rhythmic indication for the f ' should have been a dotted quaver.

(2) In order to make a complete bar, I have assumed that the second quaver indication for this bar in the original tablature should have been a dotted quaver.

(3) The bar is too short by a semiquaver. I have assumed that a rhythmic indication is missing and that the last note should be a quaver.

(4) In the original, this bar is missing a semiquaver note value. To solve this in the interpretative transcription, I have assumed that a note was missing at the end.

(5) In the original tablature, the scribe corrected barlines which were evidently initially incorrectly placed in this passage. In the transcriptions, the dashed lines represent the incorrect barlines while the normal barlines represent the scribe's corrects, which appear in a somewhat lighter ink in the manuscript.

(6) The scribe's barline corrections in the preceding bars did not solve the problem that bar 40 is too long by a quaver value. My solution in the interpretative transcription is to assume that the two semiquaver bass notes, which I placed in parentheses in the first-level transcription, are erroneous.

(7) The rhythmic indication may be read as being aligned with the F in the original tablature, however this results in a missing semiquaver value in this bar.

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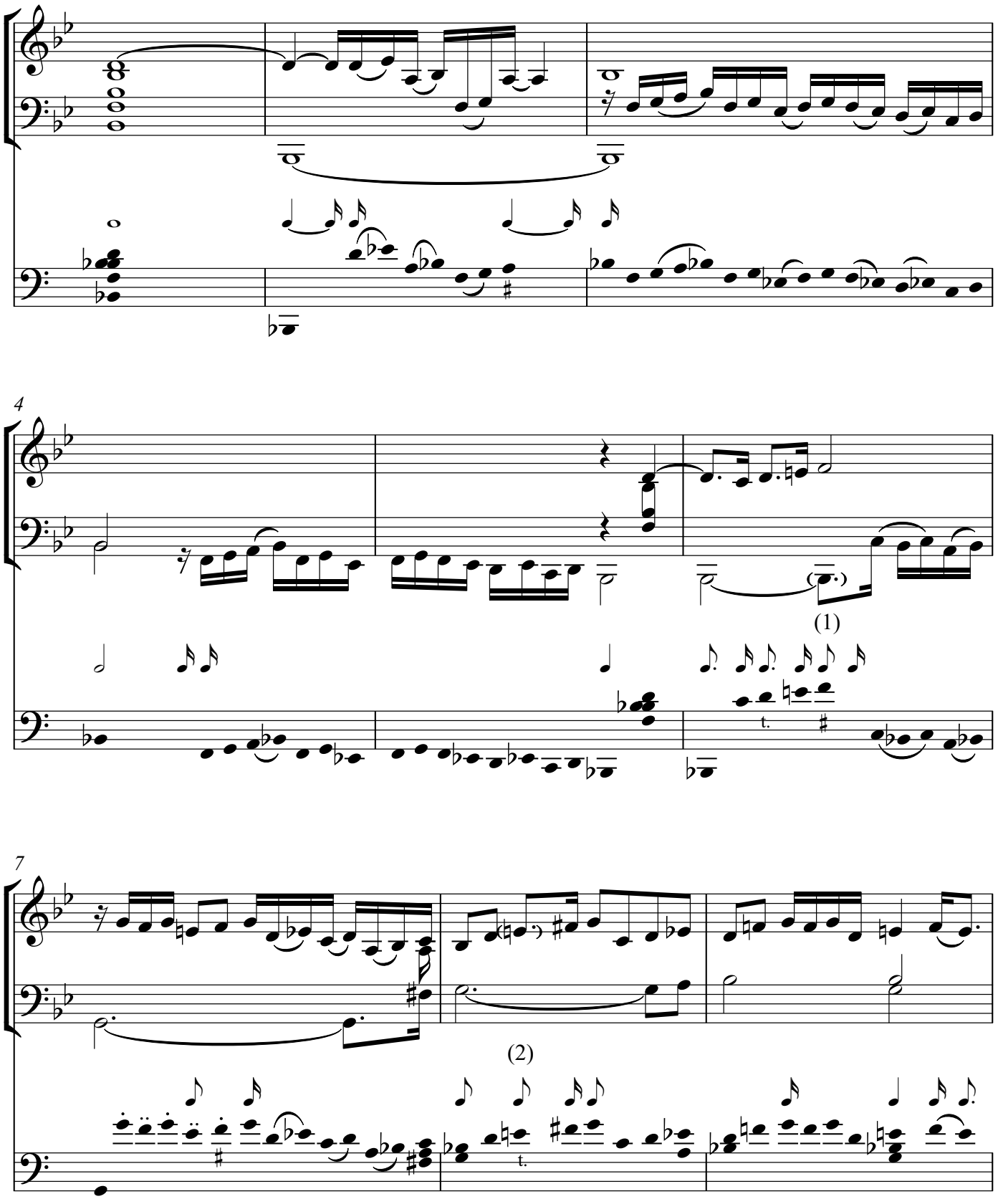
[Toccata]

Modena A, ff. 3v - 4



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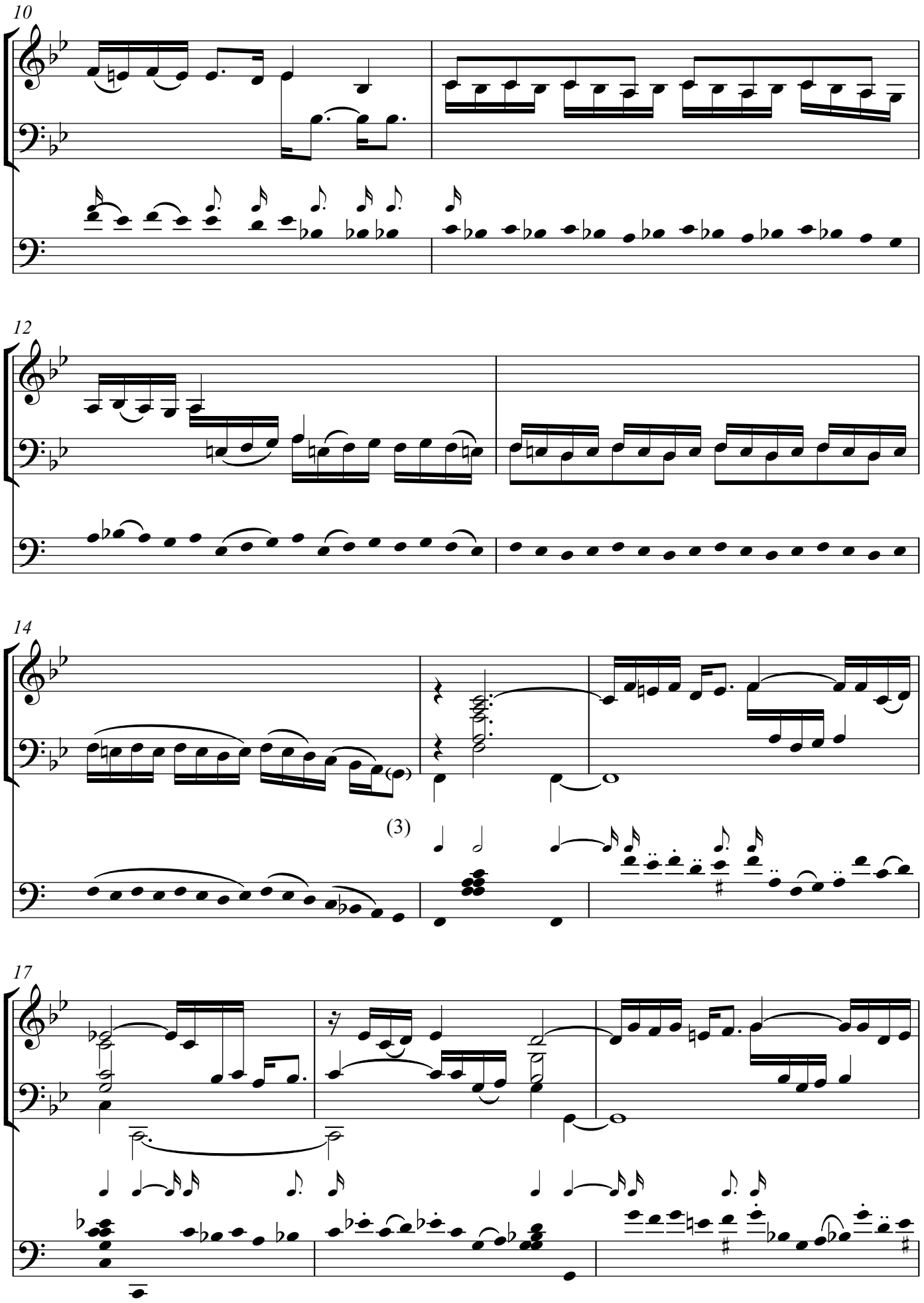

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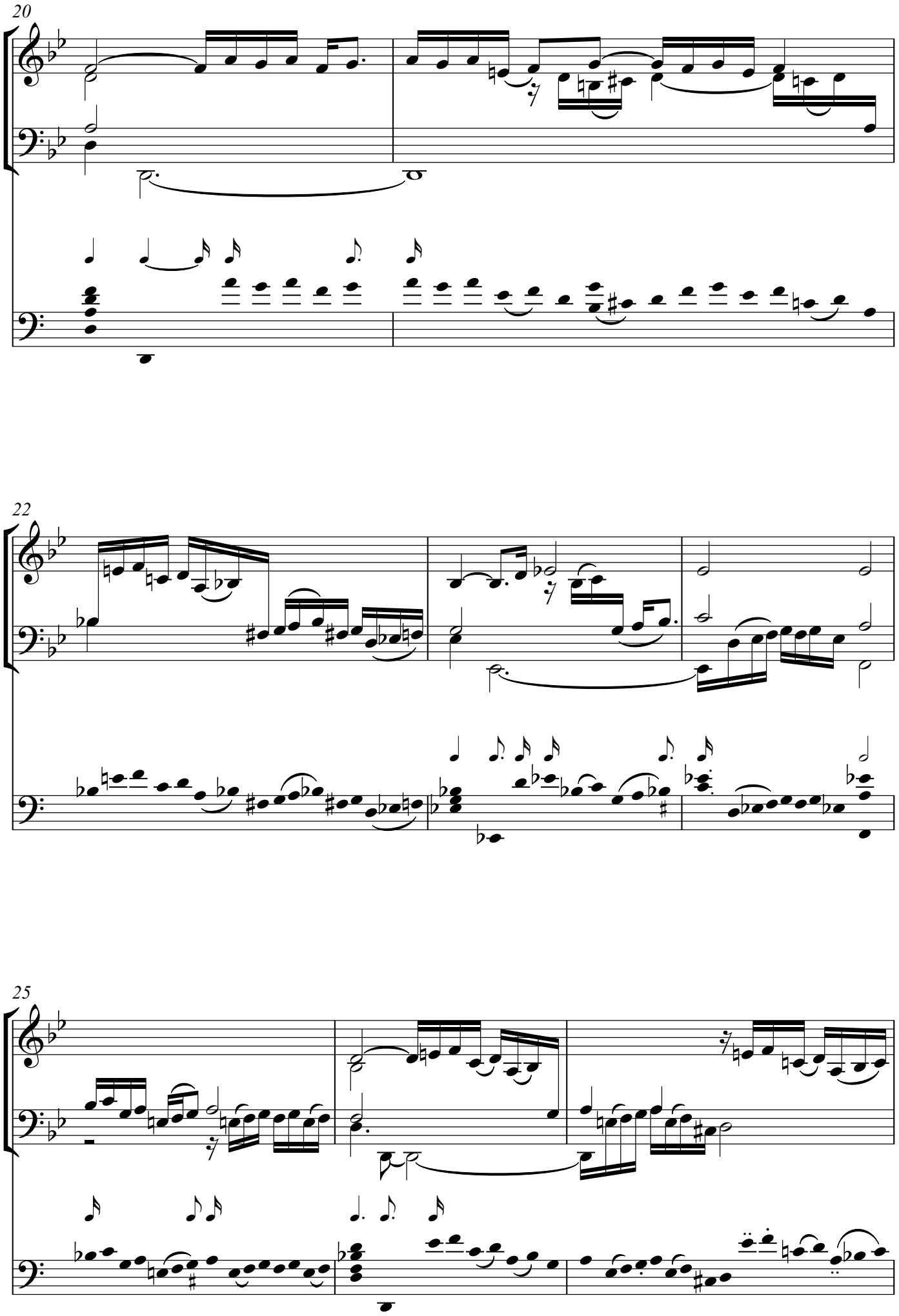

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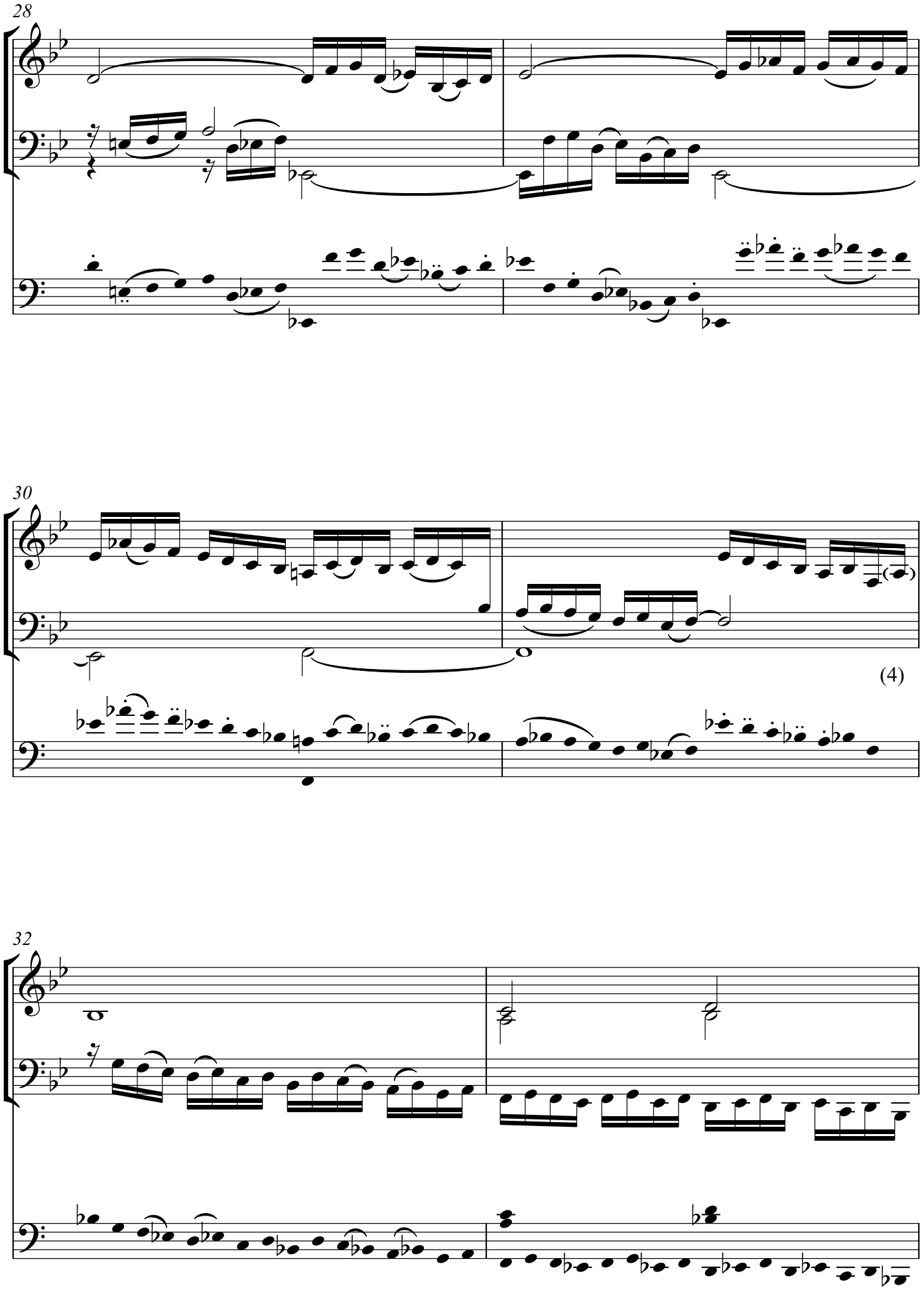

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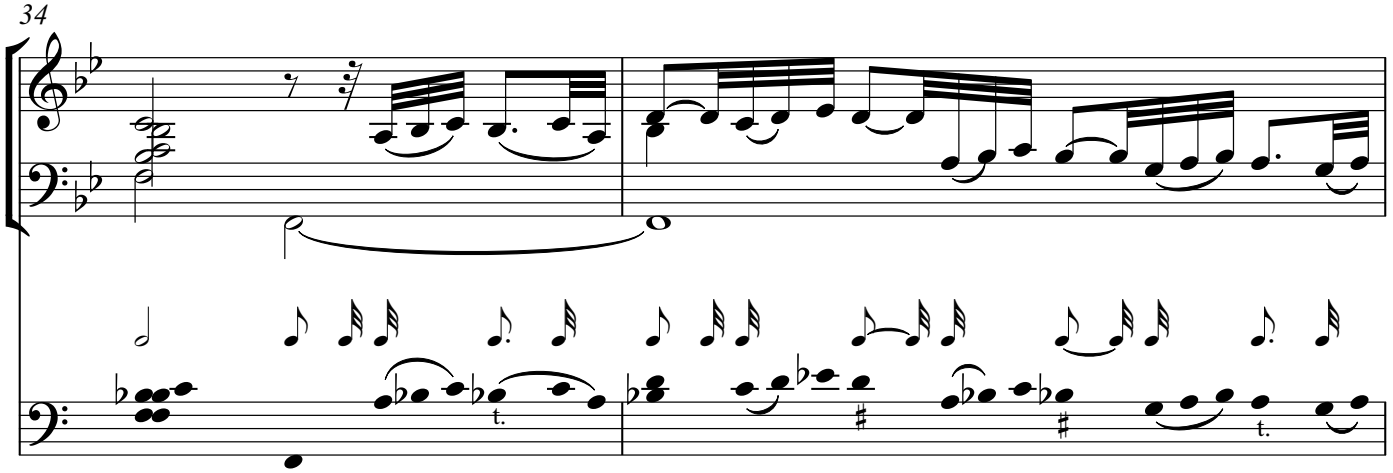

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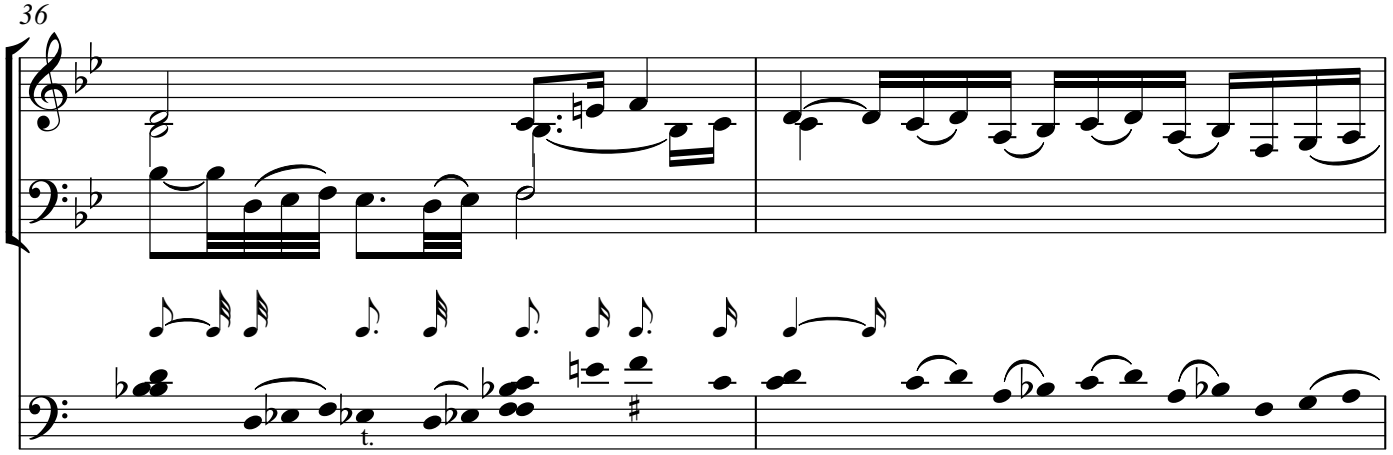

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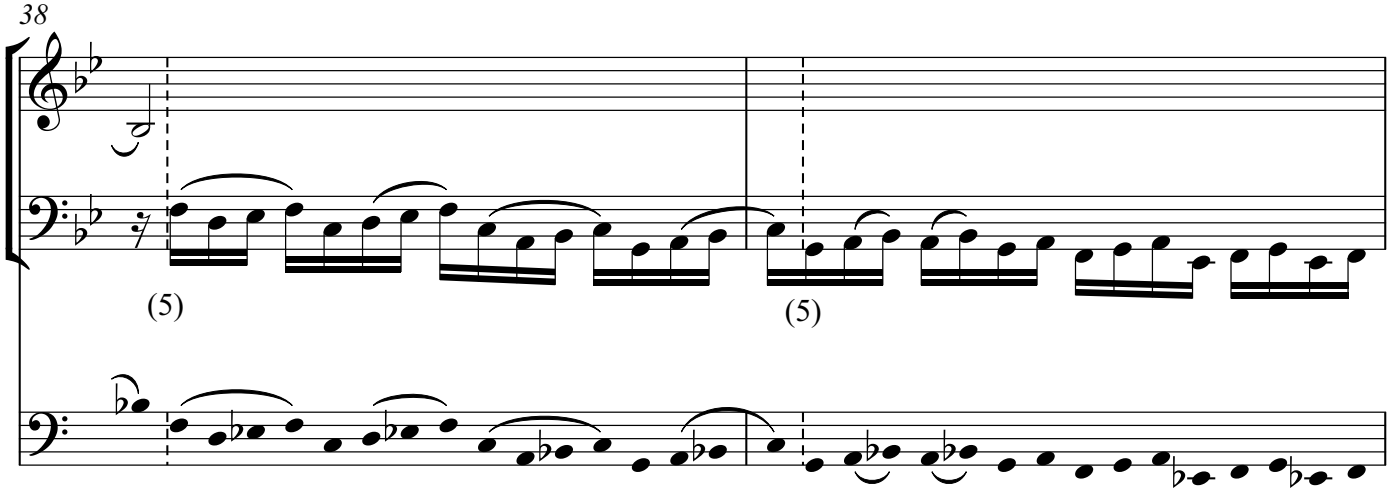

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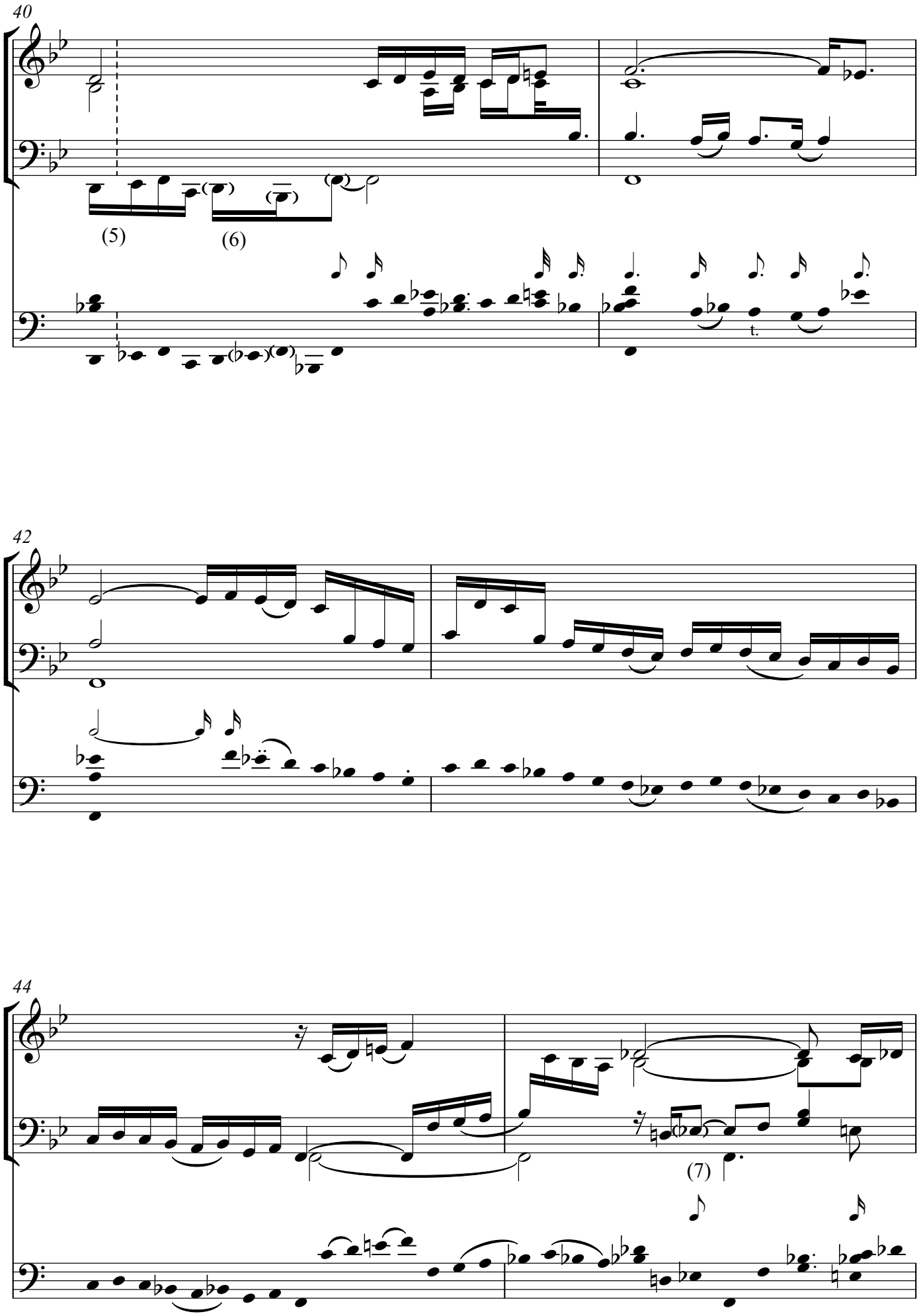

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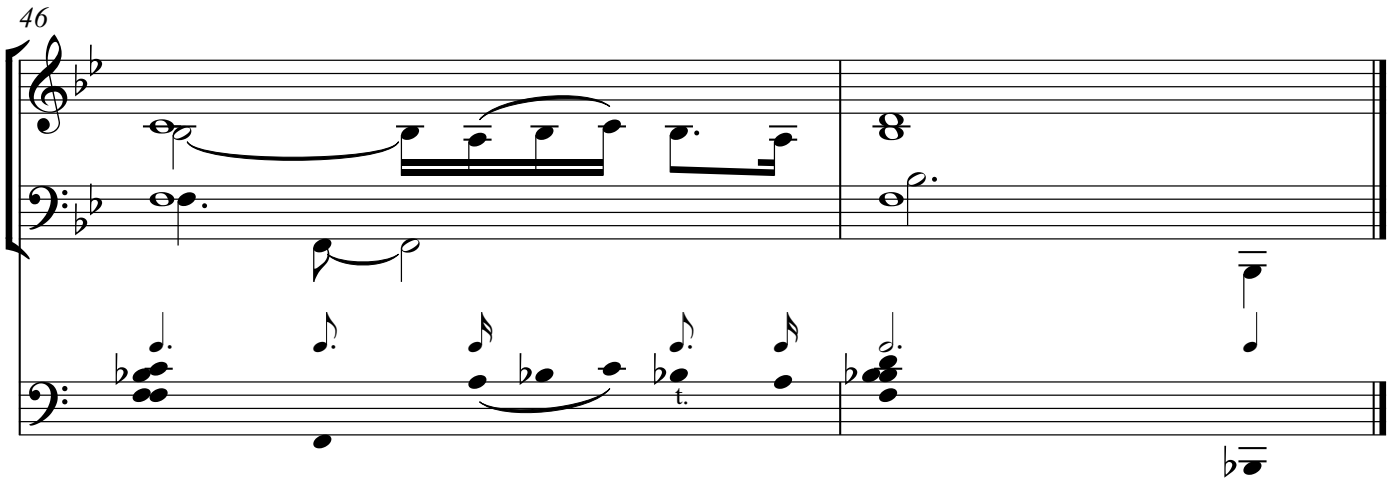

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Selected toccatas by Michelagnolo Galilei

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Editorial notes

to the transcriptions from Michelagnolo Galilei's *Il libro primo d'intavolatura di liuto* (1620)

Notes to Toccata*, pp. 1 - 3:*

The [*prima parte*] is concordant with *Toccata del Signor Michel Angelo Galilei fiorentino* in Besard's *Novus partus* (Besard, 1617: no. 30).

Transcriptions of all three parts, featuring both the first-level and interpretative transcriptions, are presented first, whereafter I have included annotated analytical scores based on the interpretative transcriptions.

[Prima Parte], p. 1:

(1) Bar 59 features a rhythmic anomaly in the original tablature, as there is one semiquaver too few. I have solved this by changing the a into a quaver rhythm. An alternative solution would be to double-dot the first crotchet.

(2) The barline is missing between bars 59 and 60 in the original.

(3) The *groppo* is too short to fill the bar in the original tablature; I have extended the figure in the interpretative transcription.

Seconda Parte, p. 2:

(1) The dot is missing in the original tablature (only a crotchet is indicated). Adding the dot solves the problem of the missing quaver in the bar.

(2) It is possible that the tablature character 'r' printed on the first course (indicating an a') should have been on the second course, thereby indicating a repetition of the preceding e' (and thus preparing the dissonant e' in the following bar). See analysis.

(3) The rhythmic indication in the original tablature shows a crotchet (or perhaps the dot is simply illegible). A dotted crotchet is required, as per my interpretative transcription.

(4) The rhythmic indication in the original tablature indicates a dotted crotchet for the first beat. However, this makes the bar too long and I have assumed that the dot is unintentional.

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Terza Parte, p. 3:

(1) The *groppo* figure in bar 15 has an extra tablature character in the original. I have omitted the semiquaver b (tablature character 'r' on the third course) which appears as the third last note of the bar in the tablature. The alternative would be to keep all the notes as in the tablature and then to treat the last three semiquaver as a triplet.

(2) Perhaps the tablature figure 'f ' printed on the second course on the first beat in the original tablature was actually intended for the third course. This would result in a d' rather than a g' for the alto voice, which connects better to the preceding voice leading.

Notes to Toccata*, p. 38:*

This toccata is concordant with *Praeludium 21* in Mertel's *Hortus musicalis novus* (Mertel, 1615: 9) and with *Toccada 12* in Mylius' *Thesaurus gratiarum* (Mylius, 1622: 24).

(1) There is a rhythmic anomaly in the Galilei (1620) version: the bar is too short by a semiquaver value. The correction in the interpretative transcription is based on the rhythm indicated for this bar in the Mertel (1615) version.

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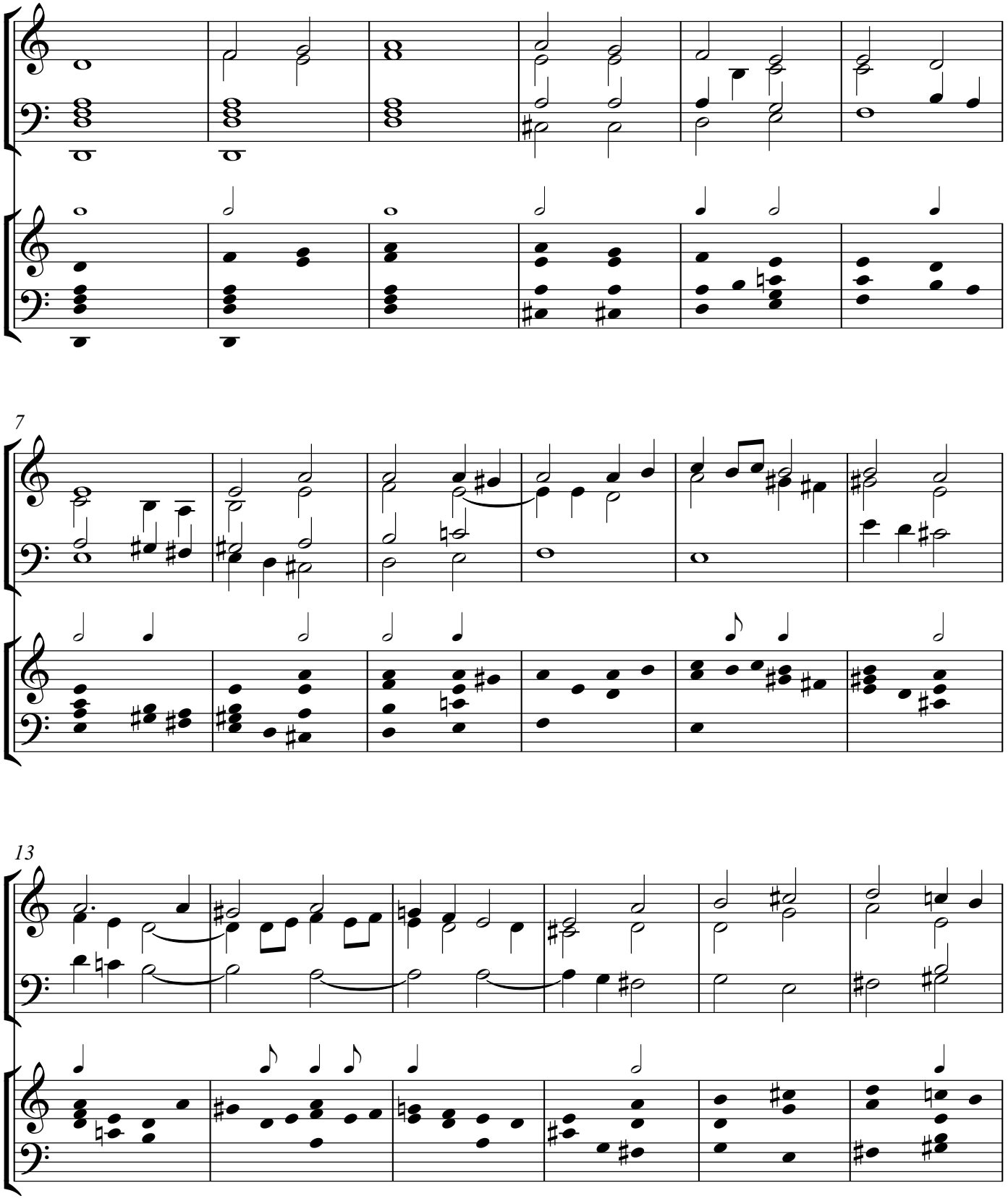
Toccata

Michelagnolo Galilei (1620), pp. 1 - 3

[Prima parte]



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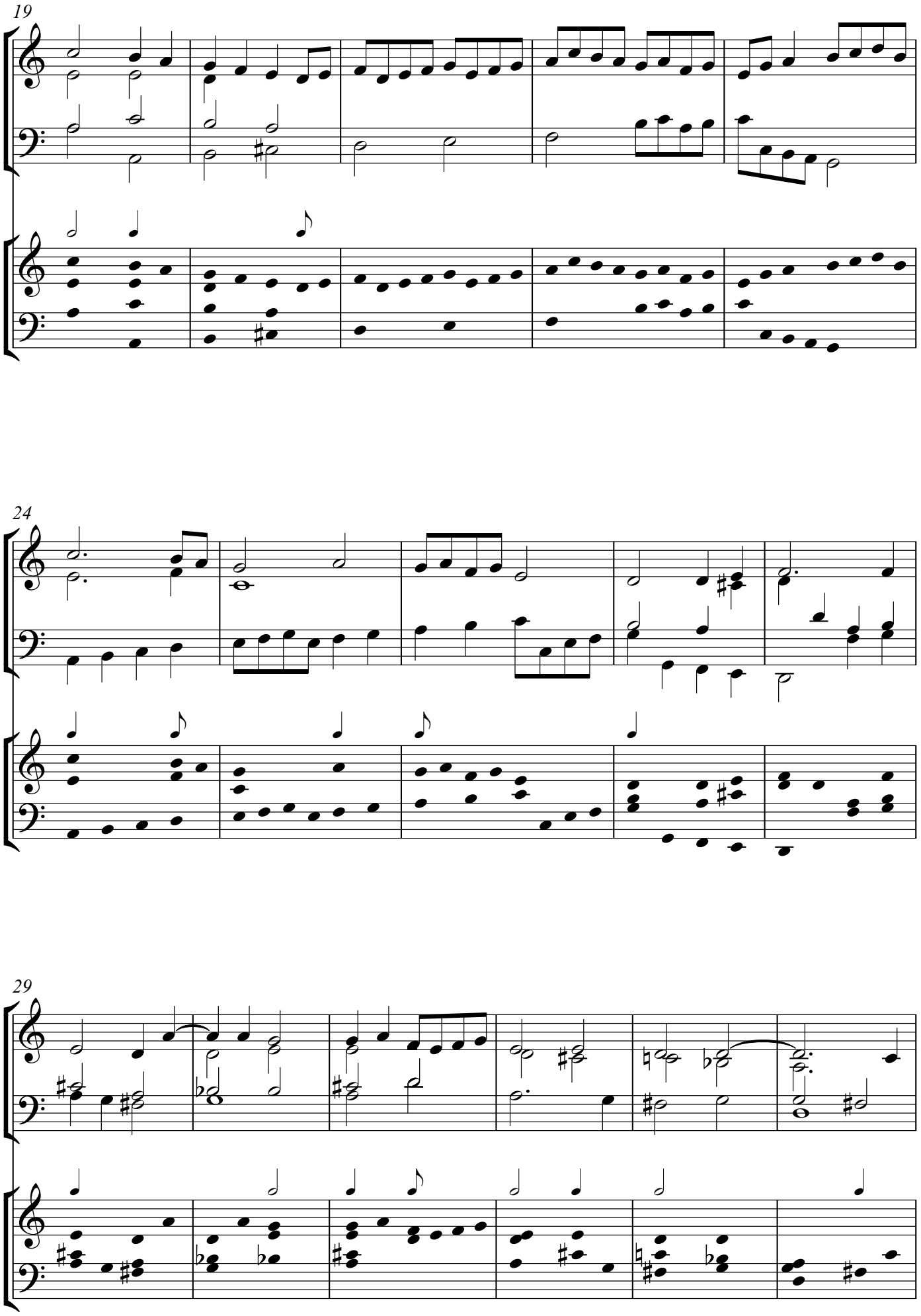

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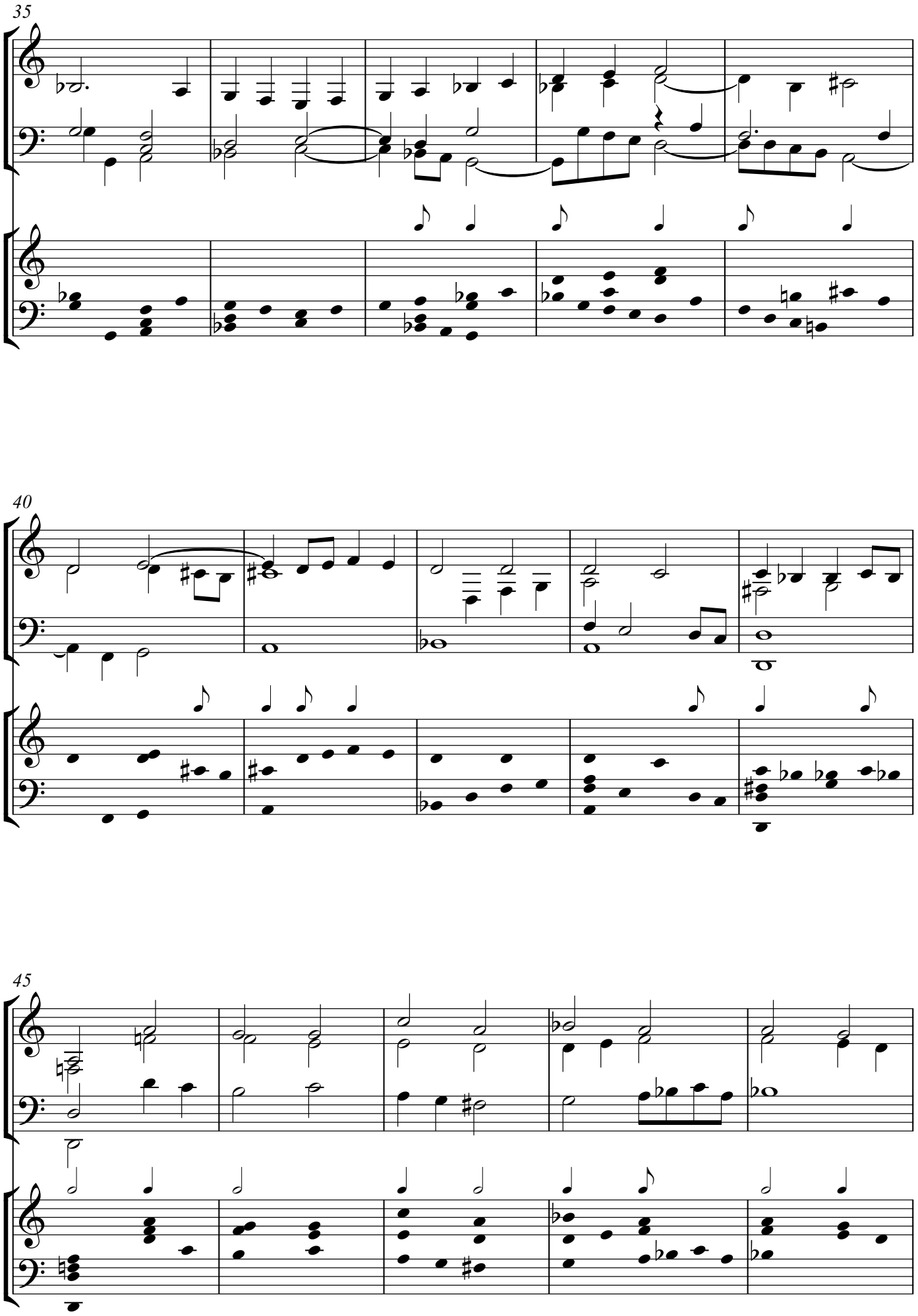

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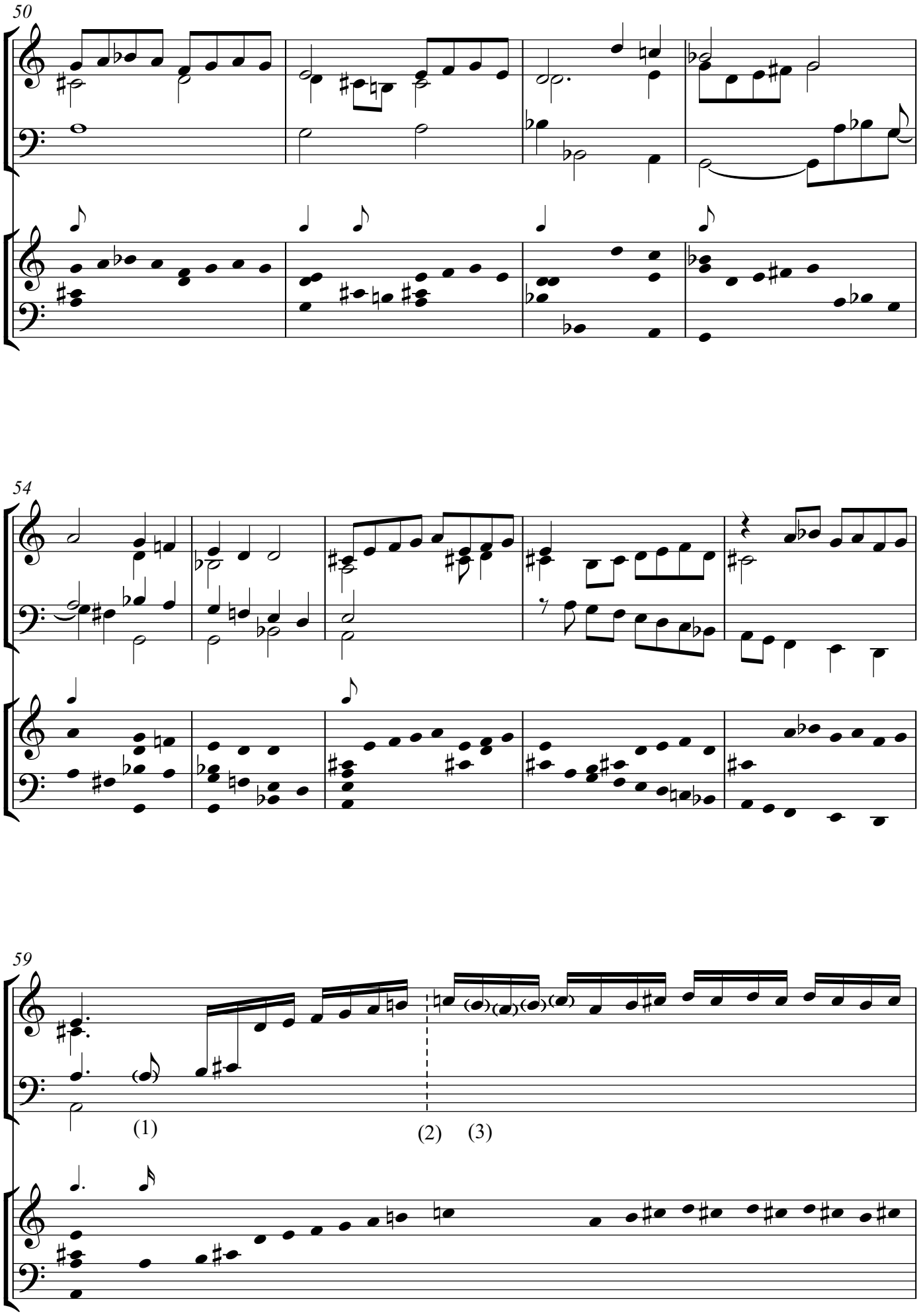

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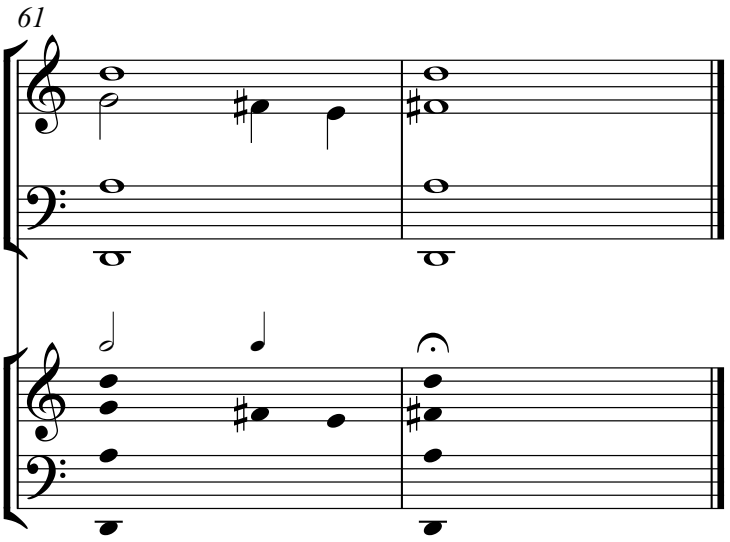

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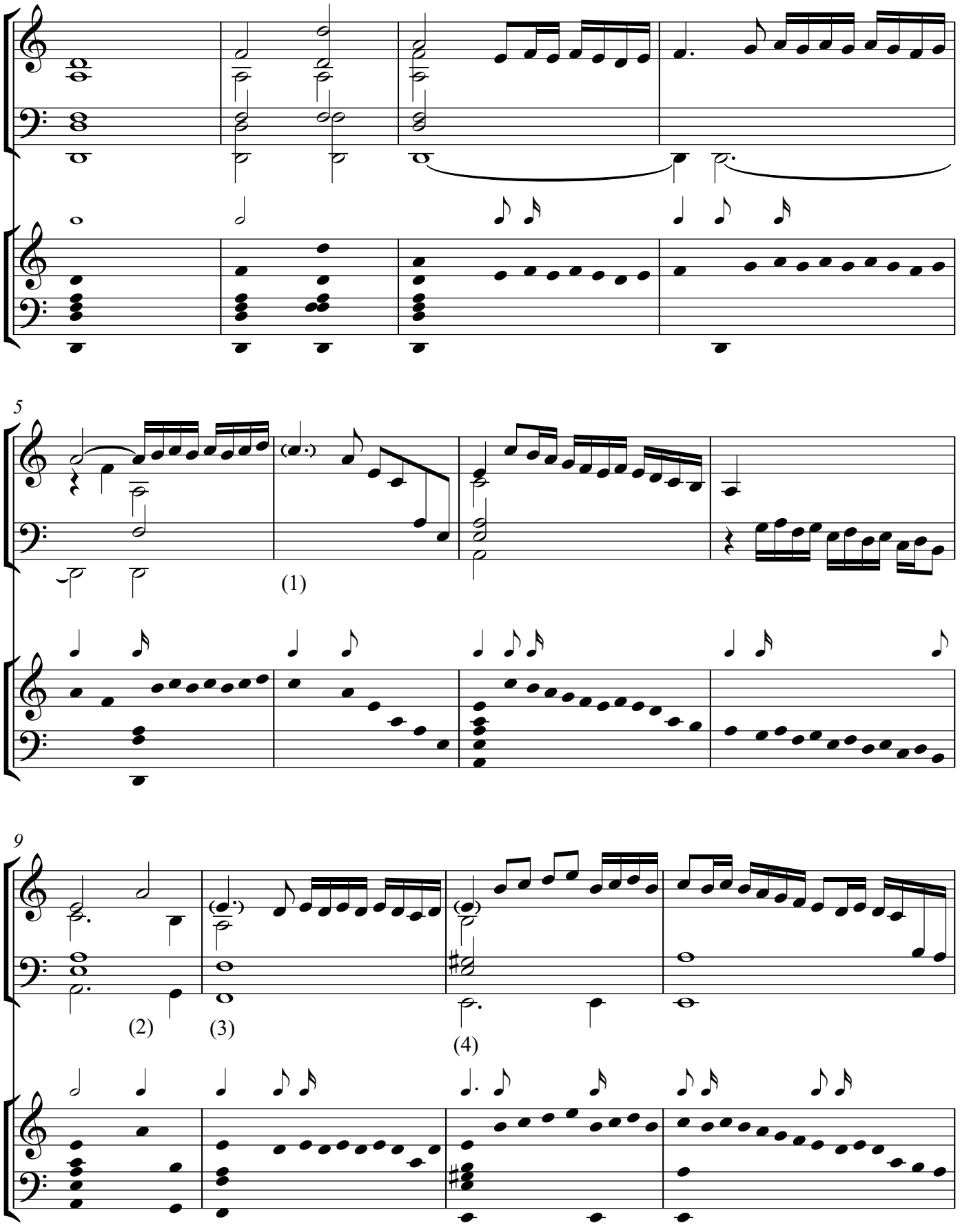
Seconda parte



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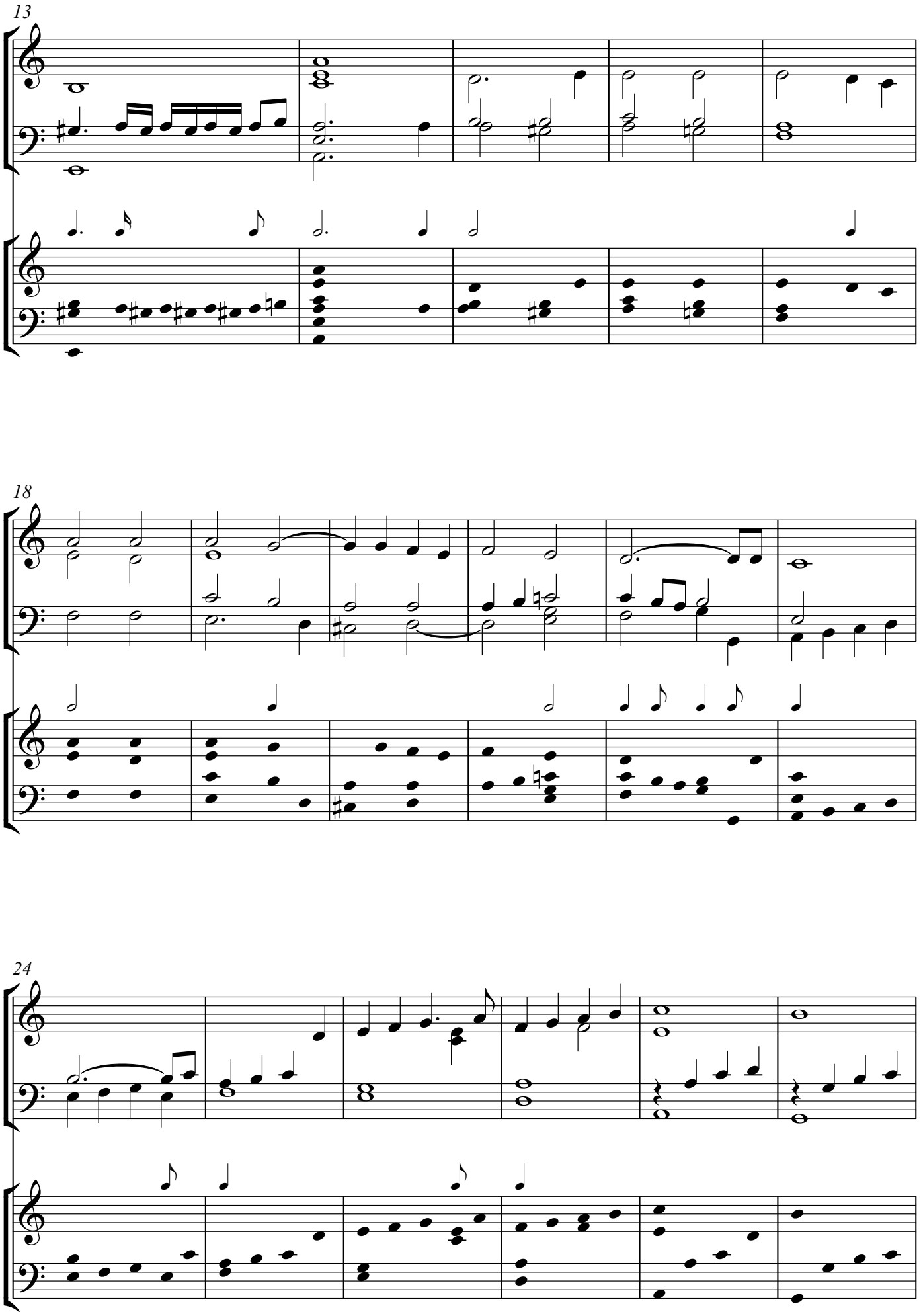

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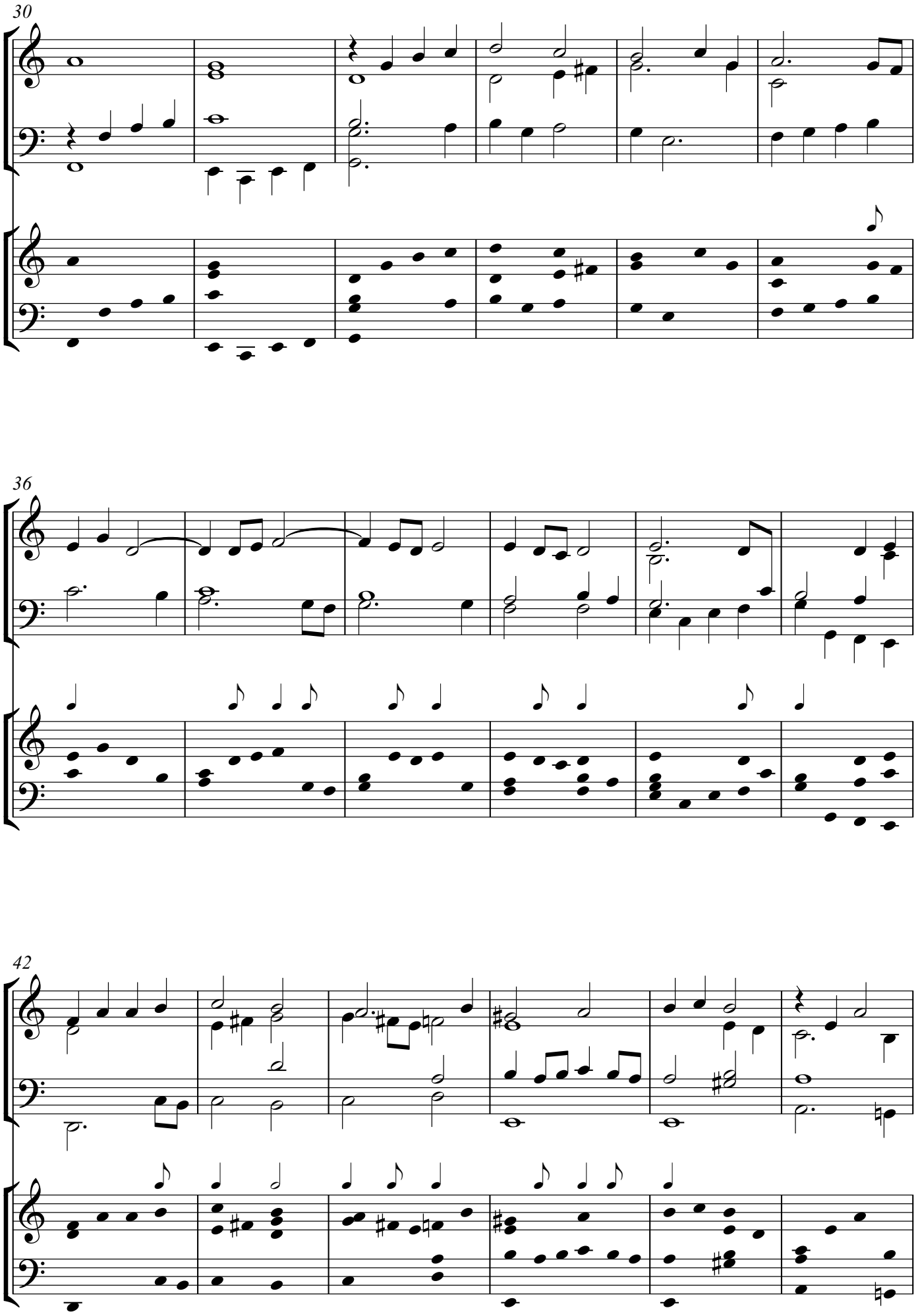

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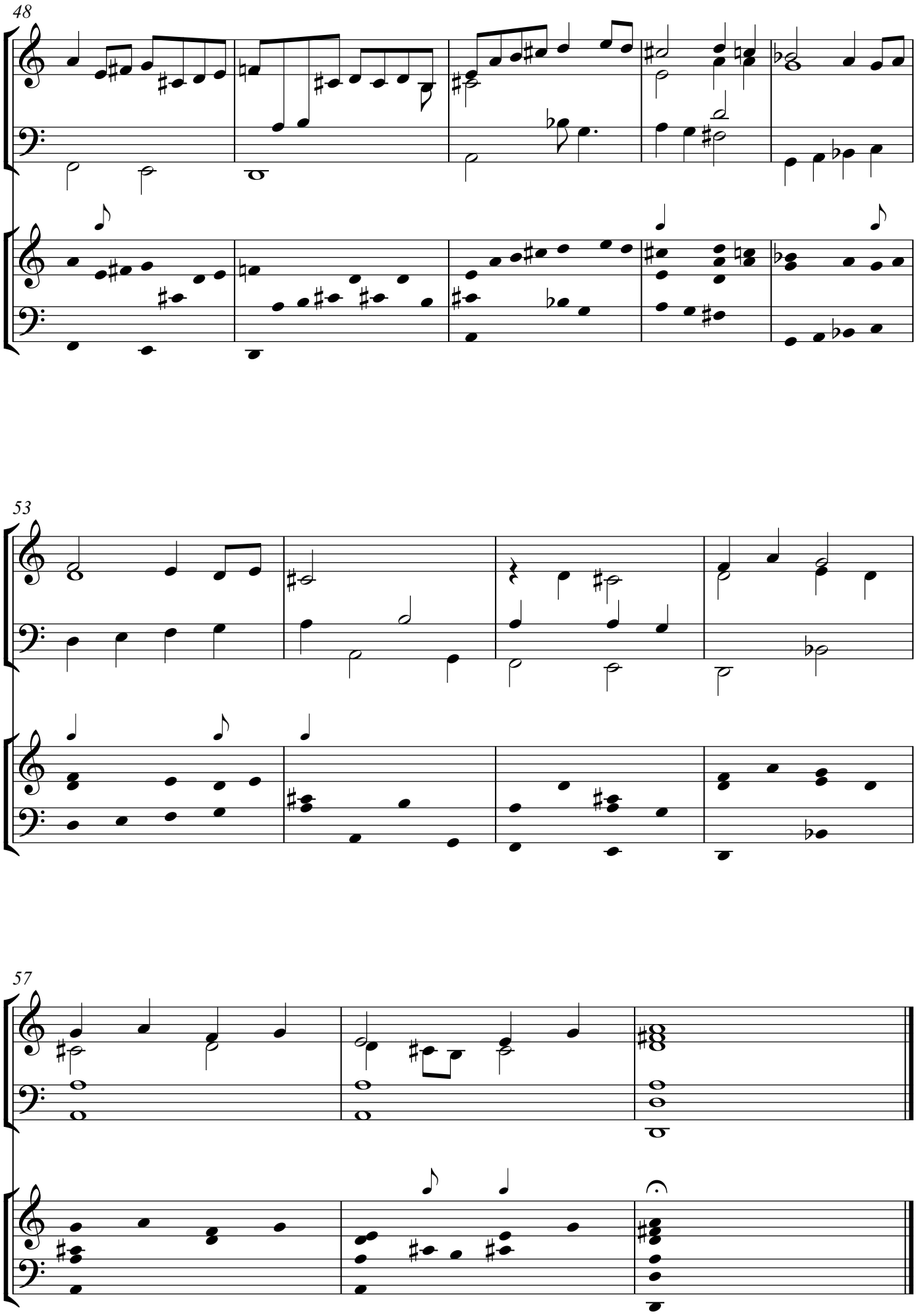

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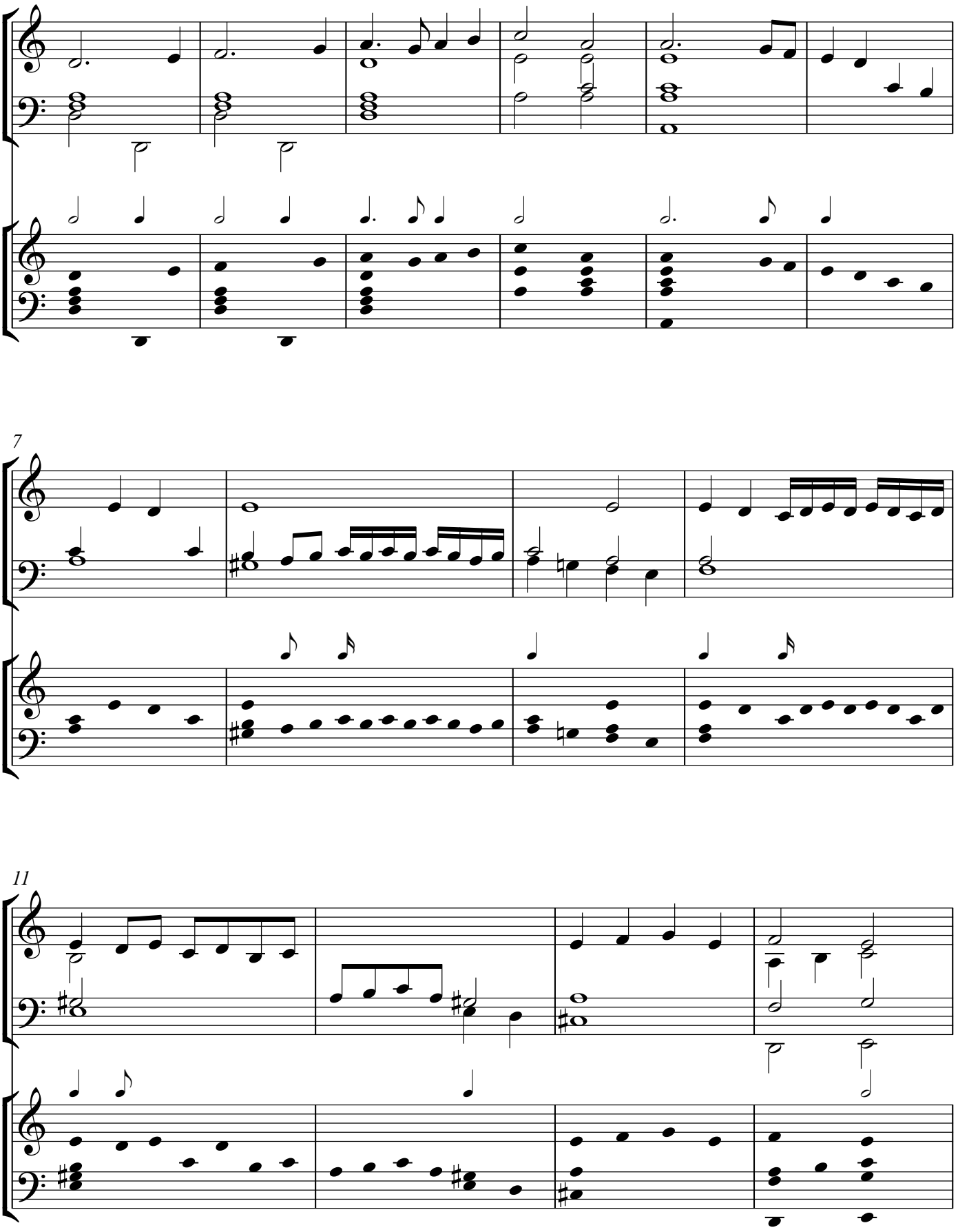
Terza parte



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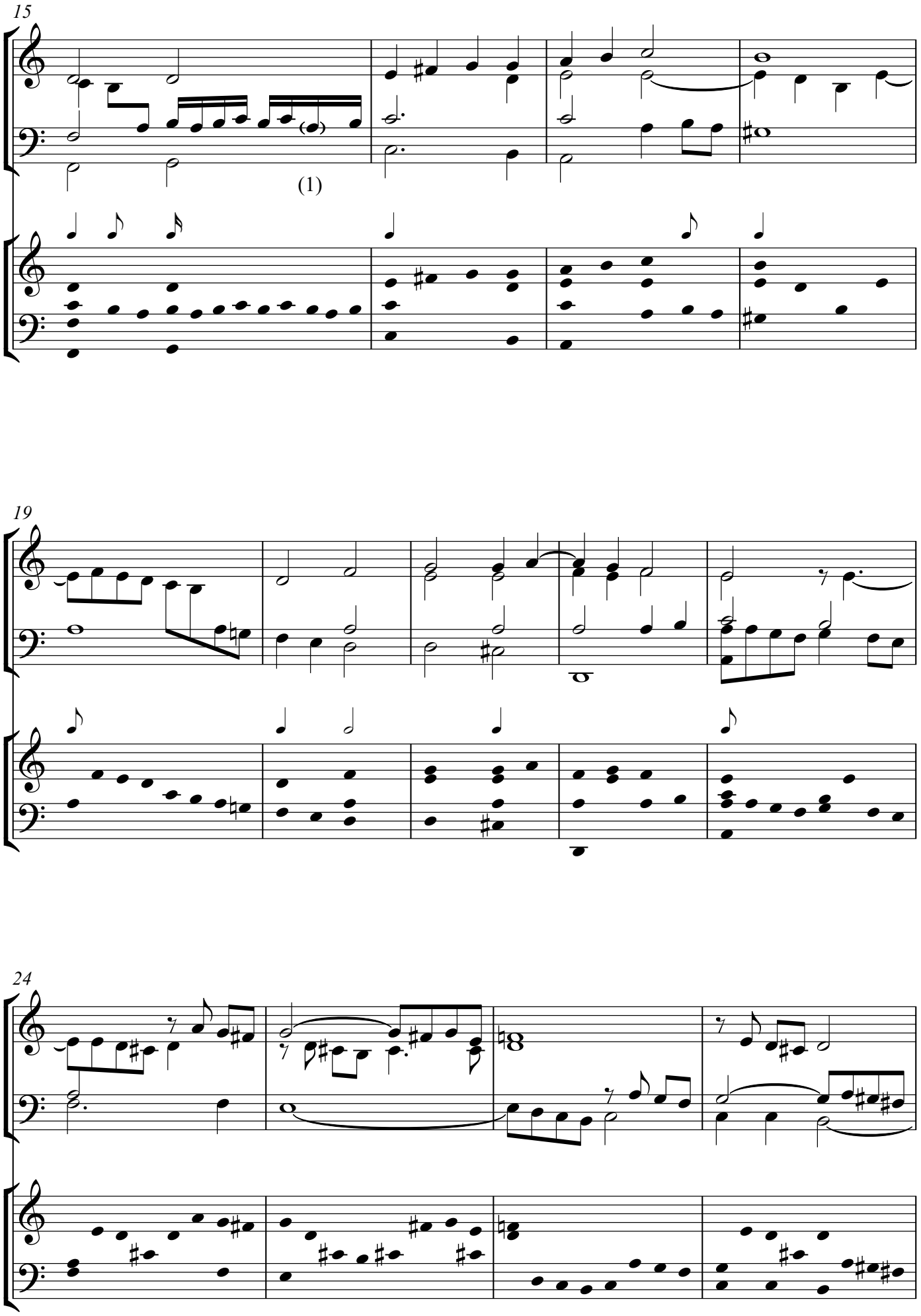

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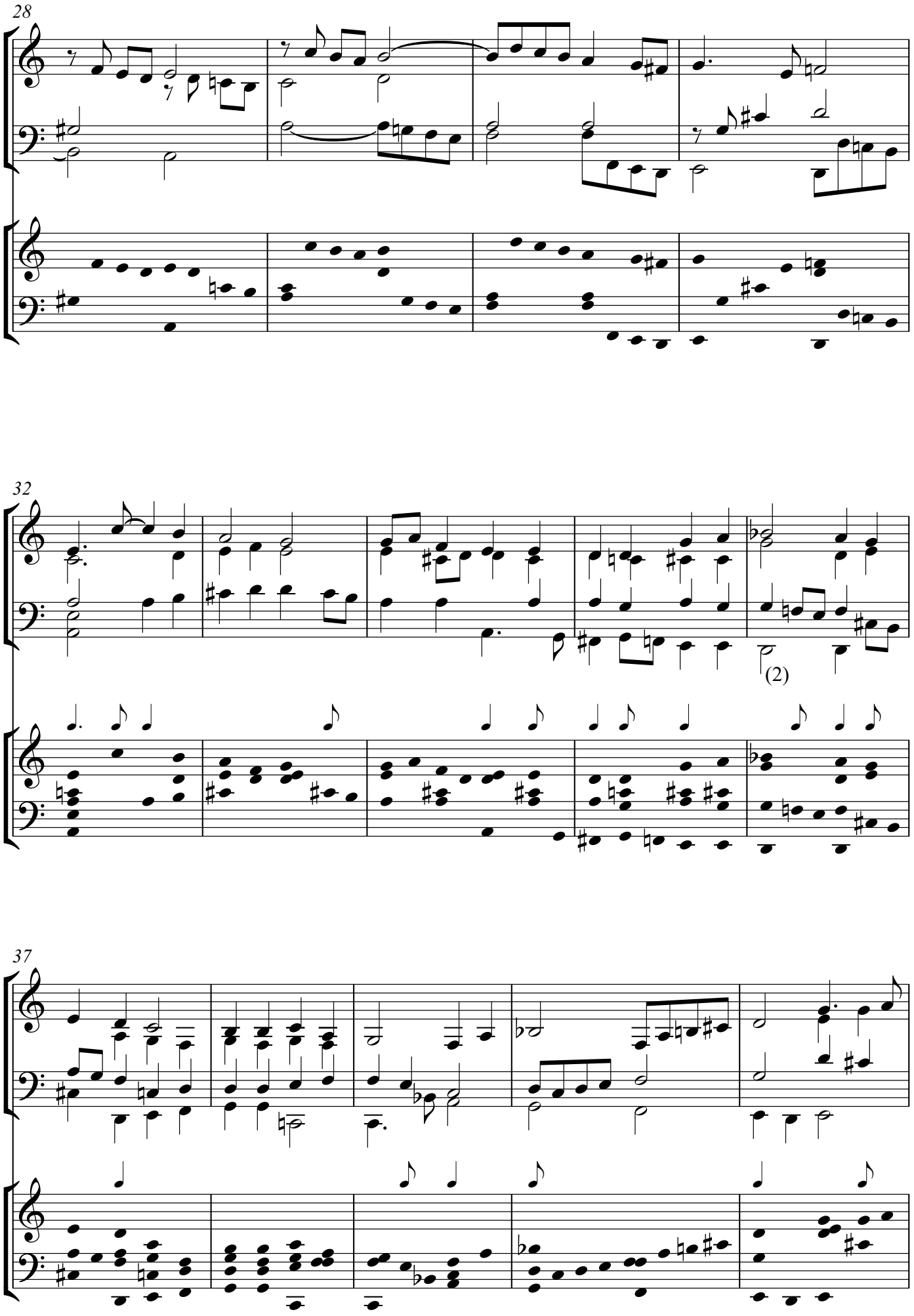

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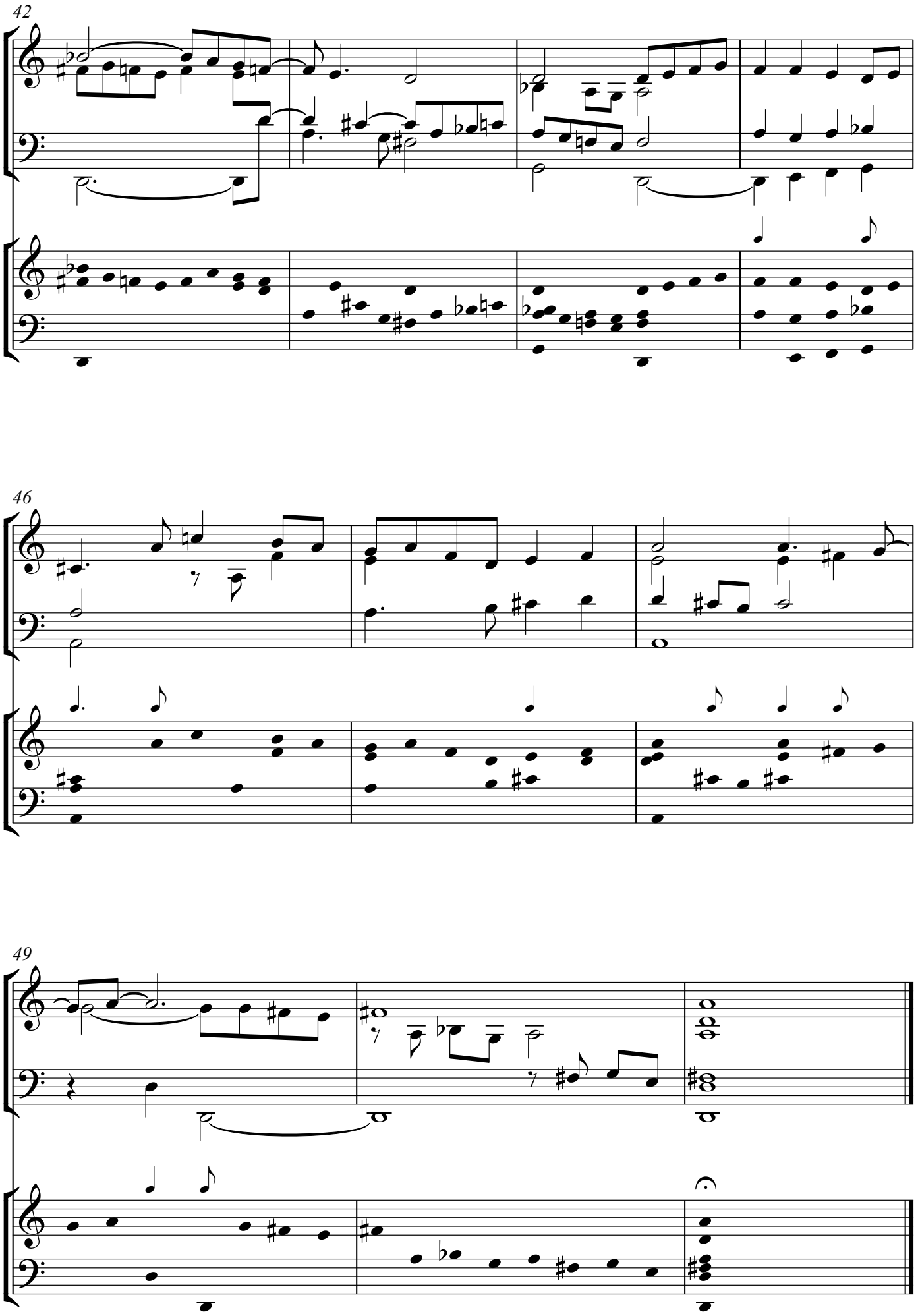

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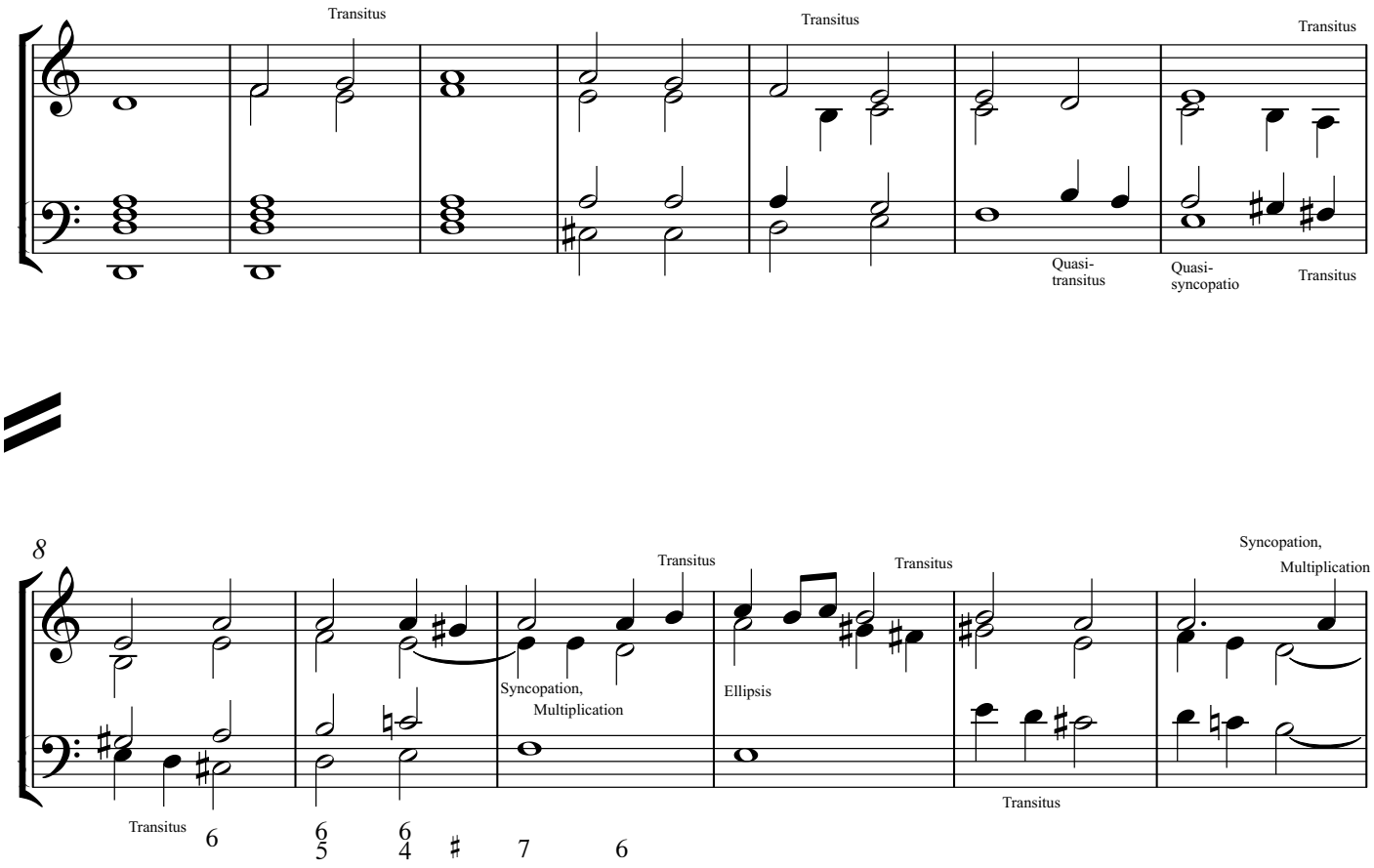
Toccata
(Analytical score)

Michelagnolo Galilei (1620), p. 1 - 3

[Prima Parte]



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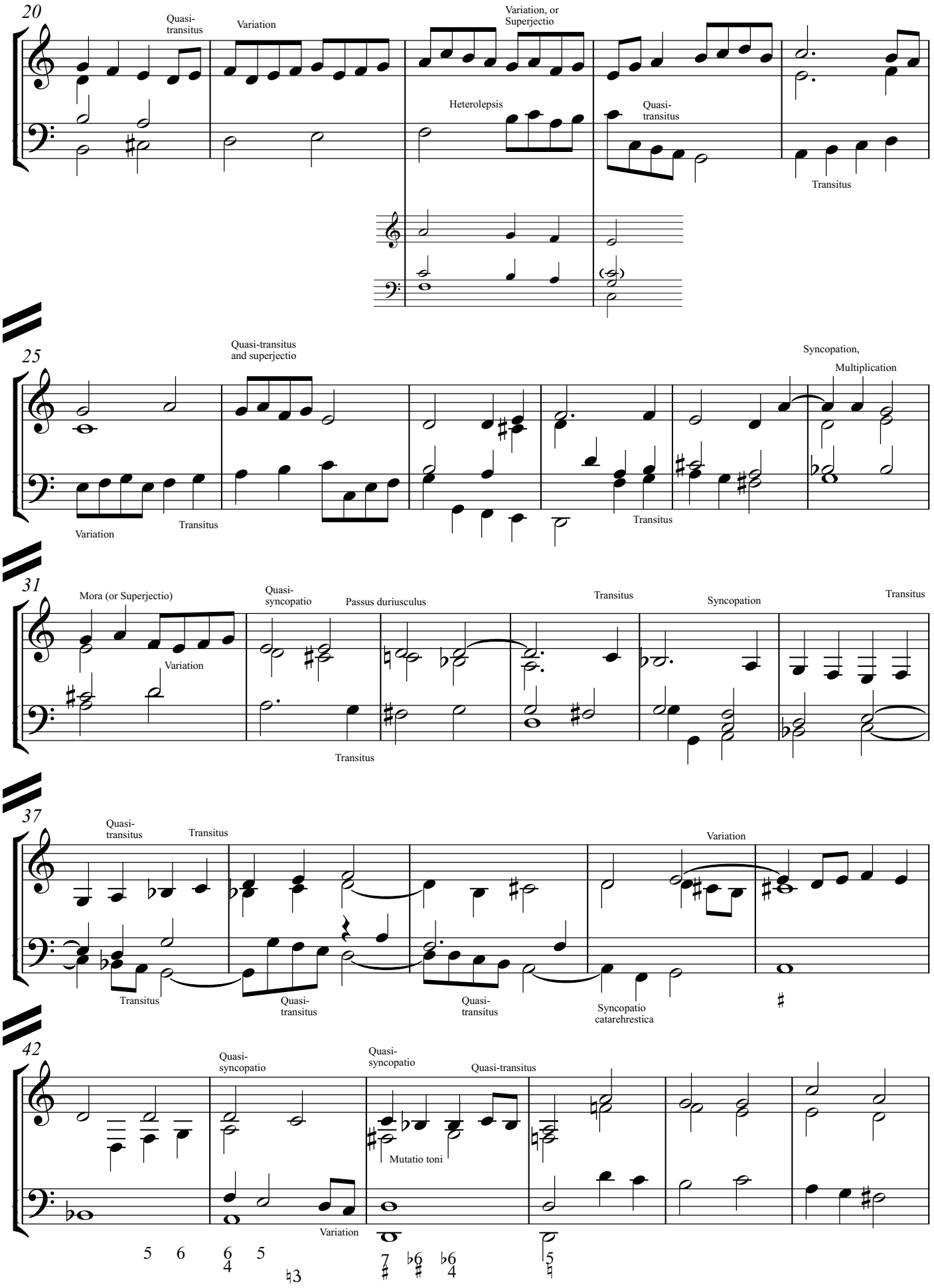

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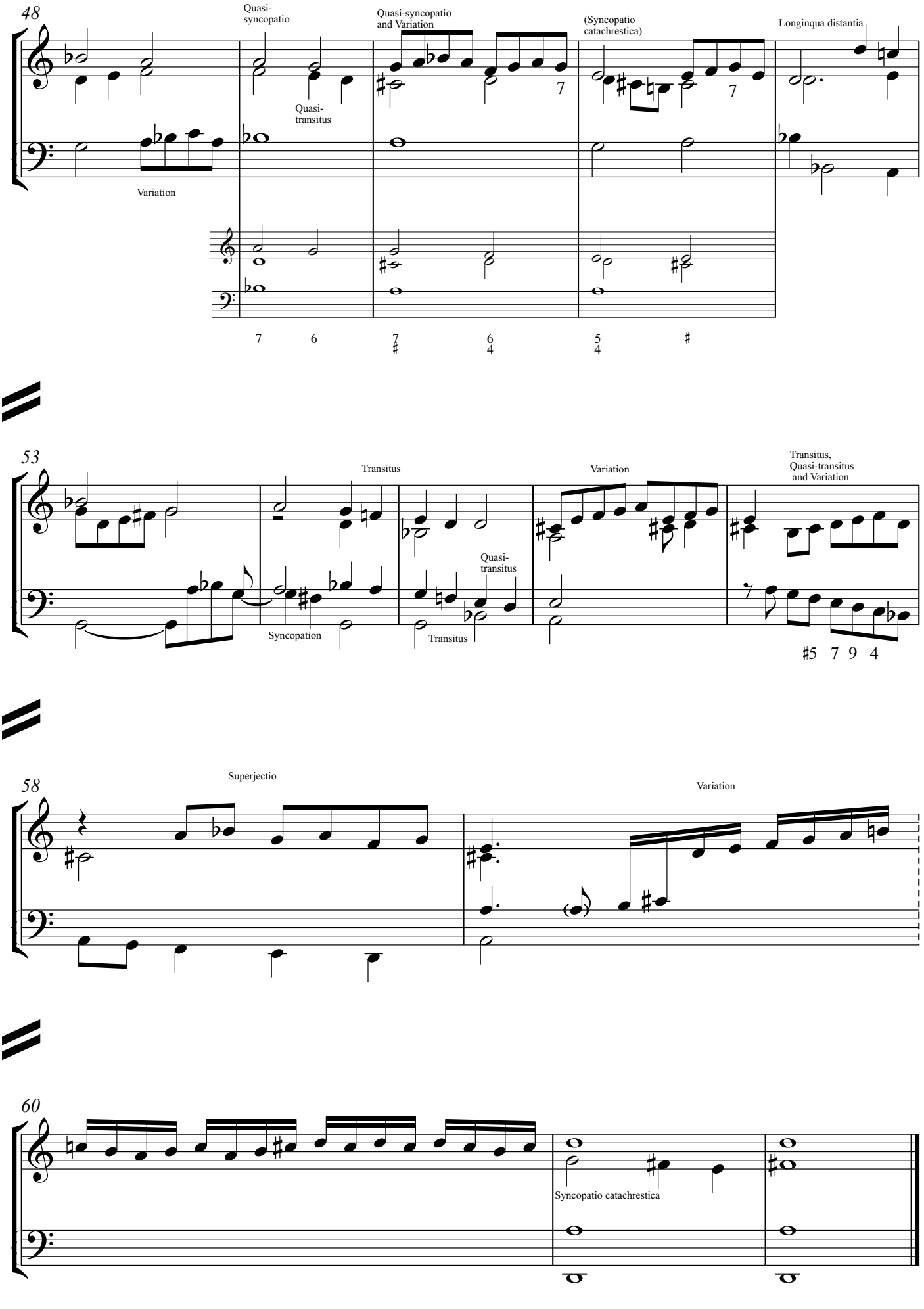

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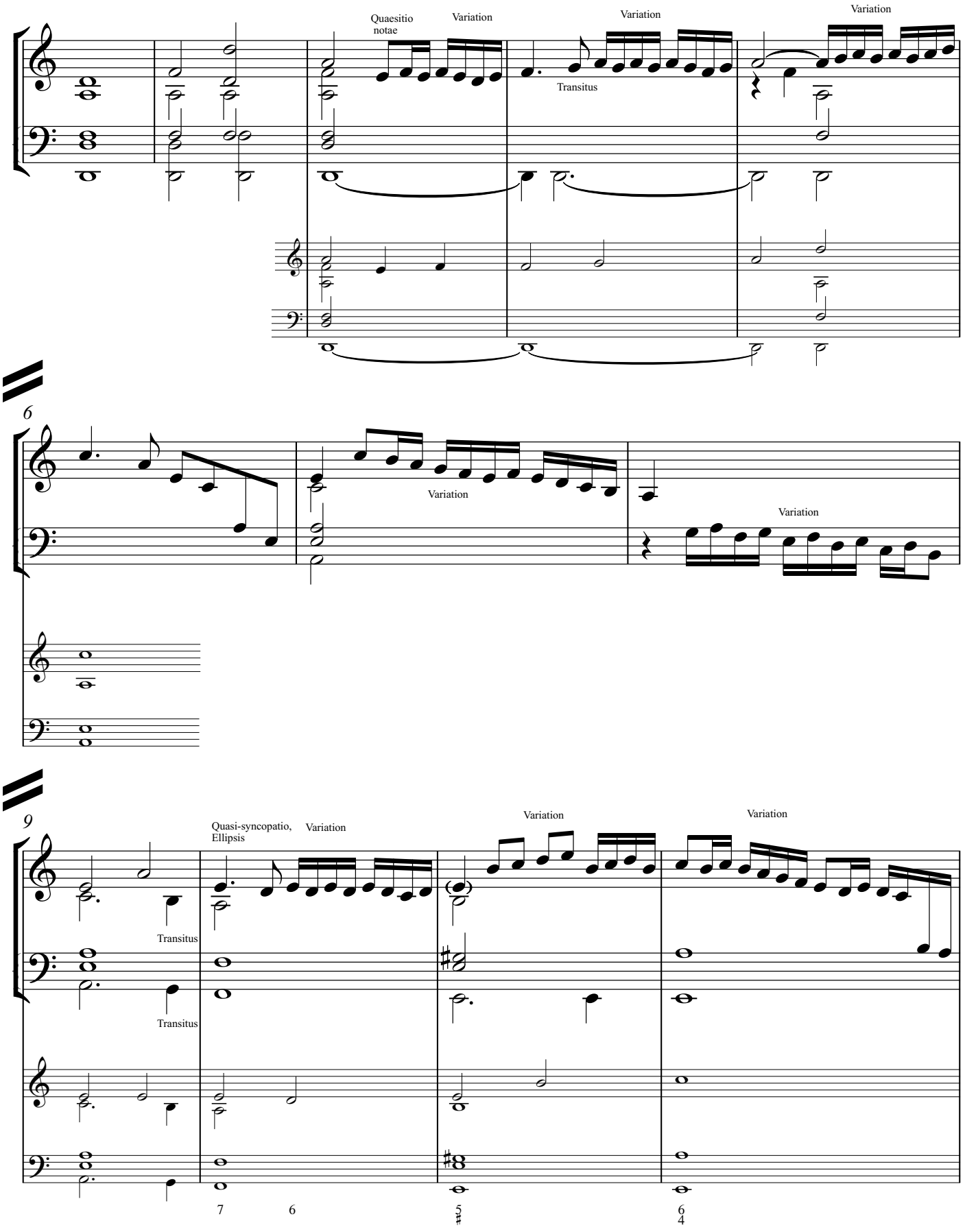
Seconda parte



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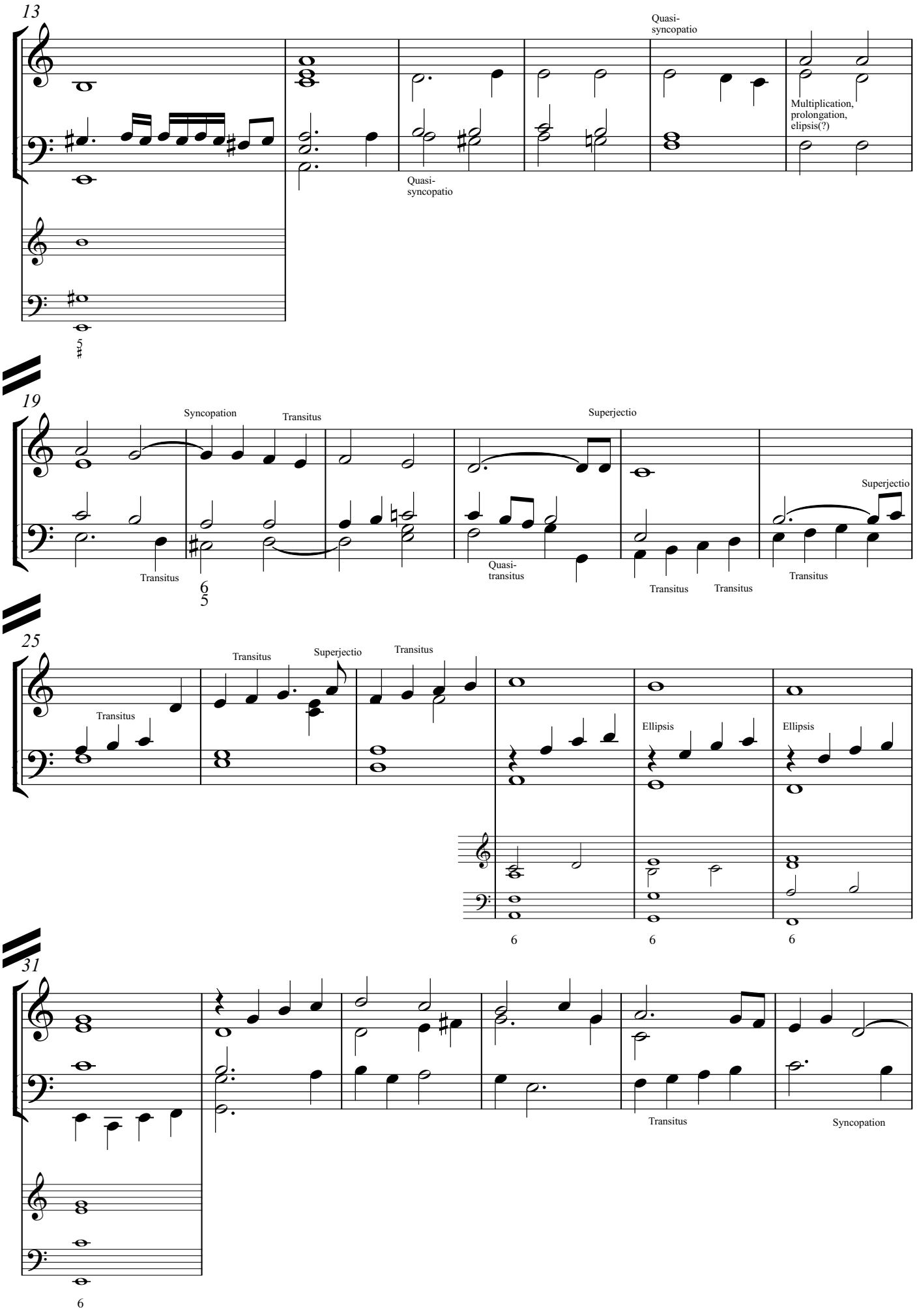

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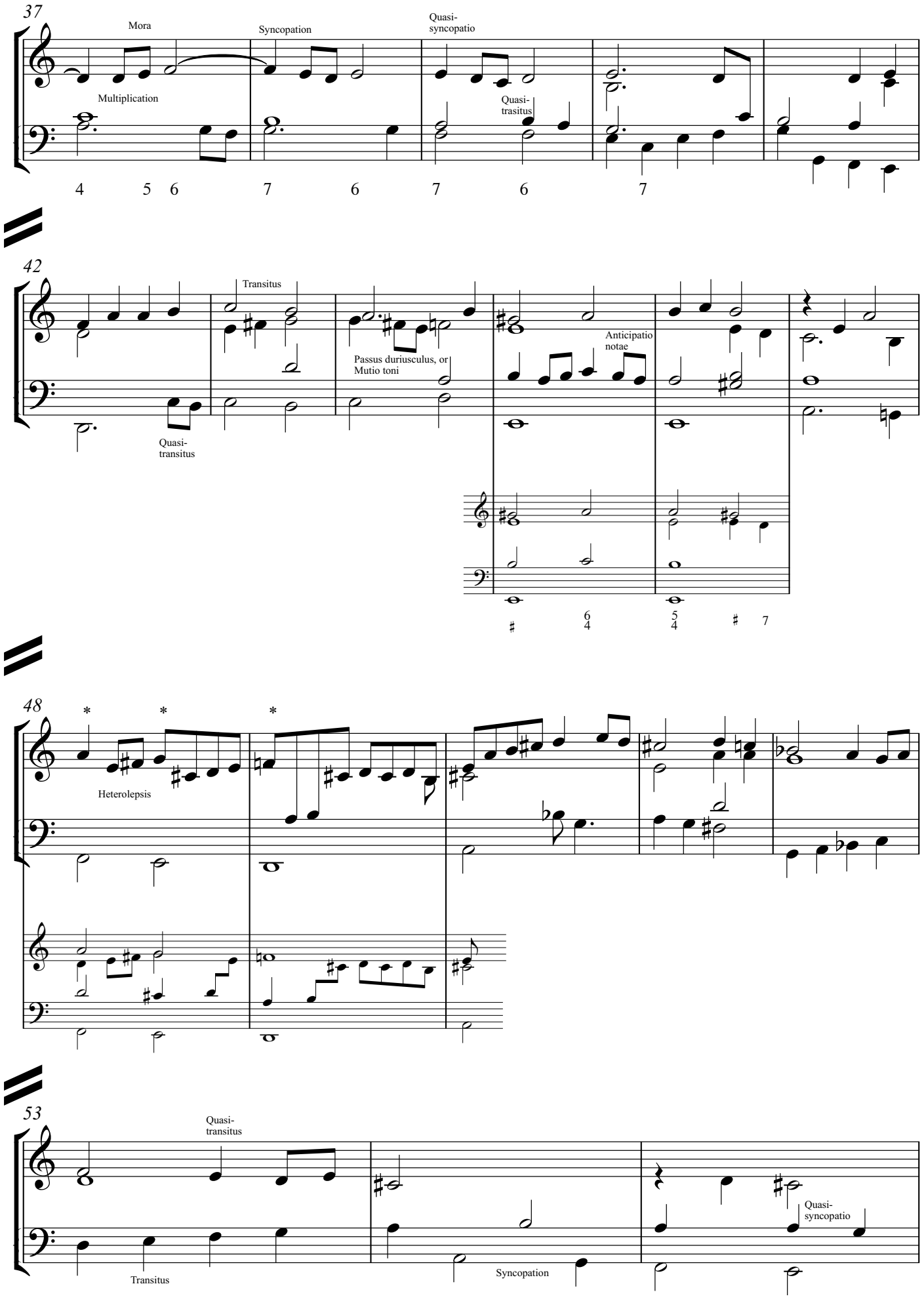

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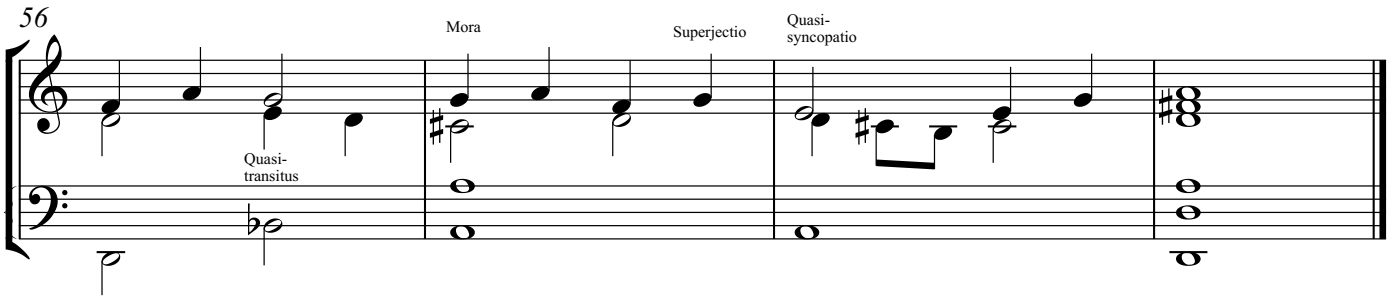

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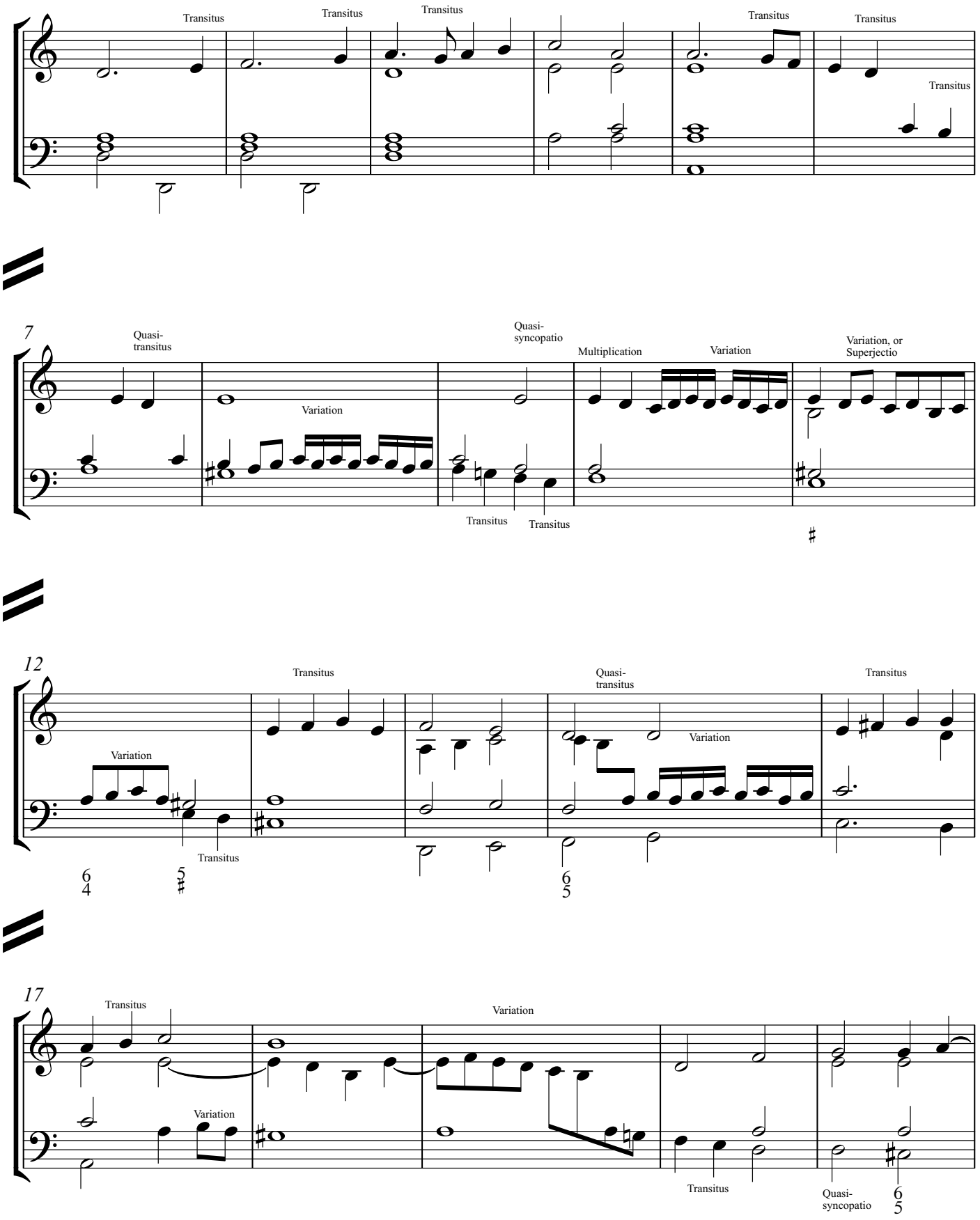
Terza parte



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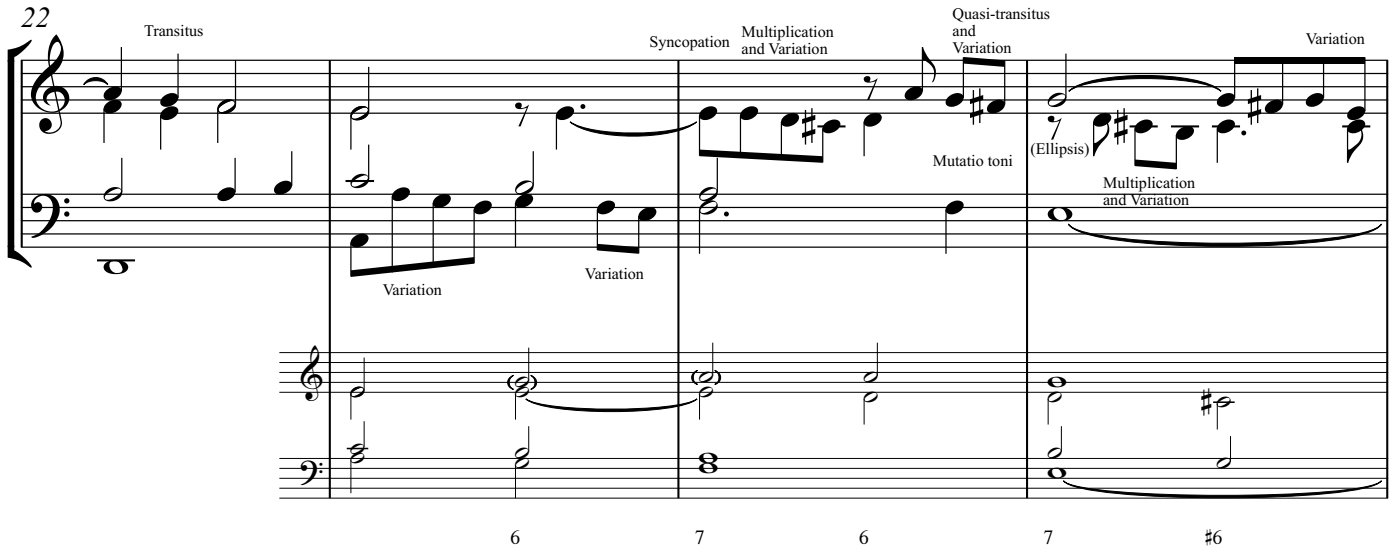

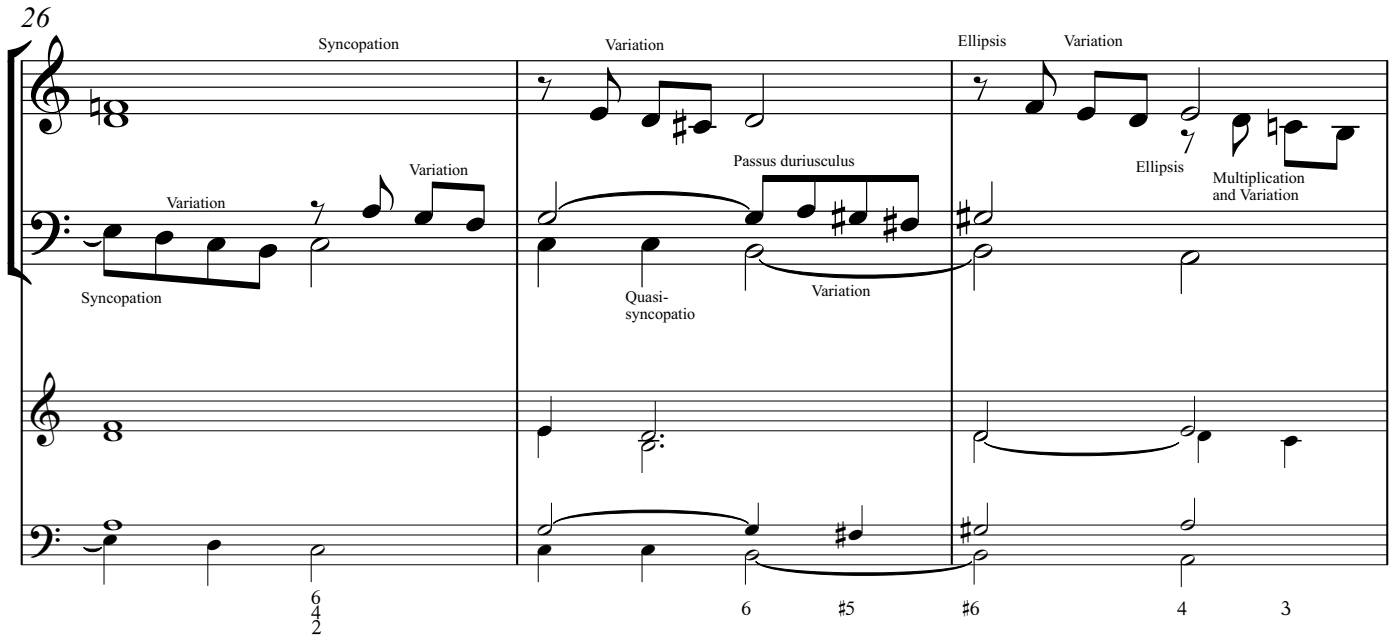

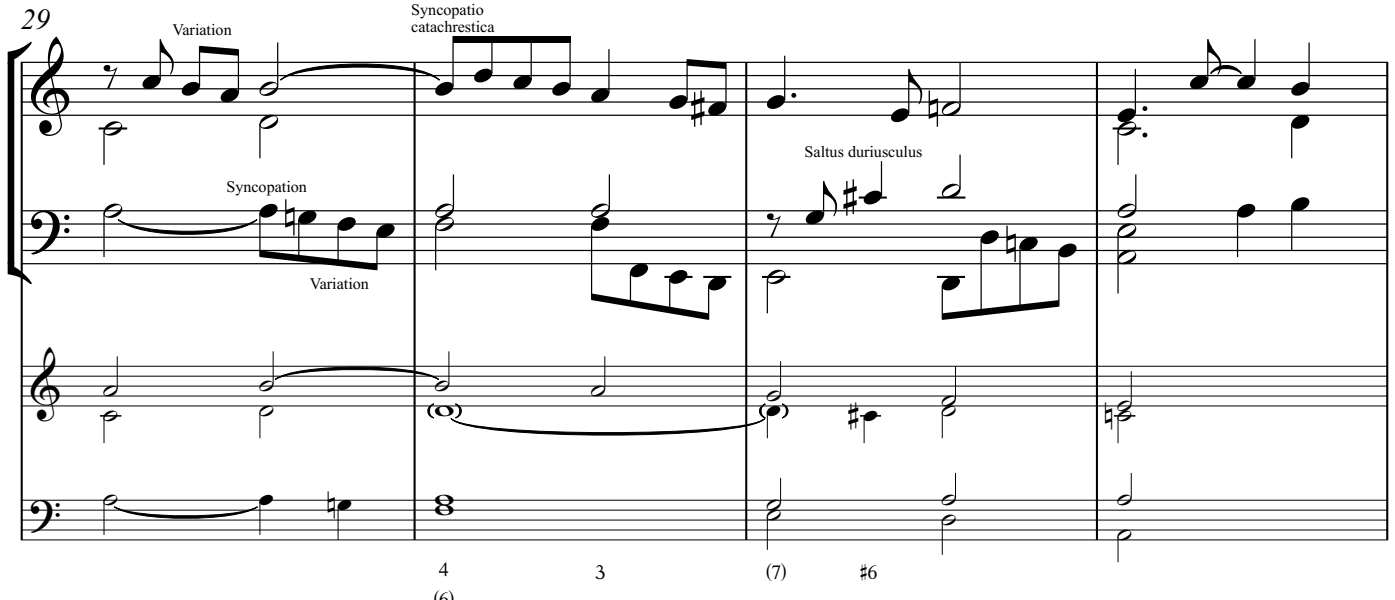

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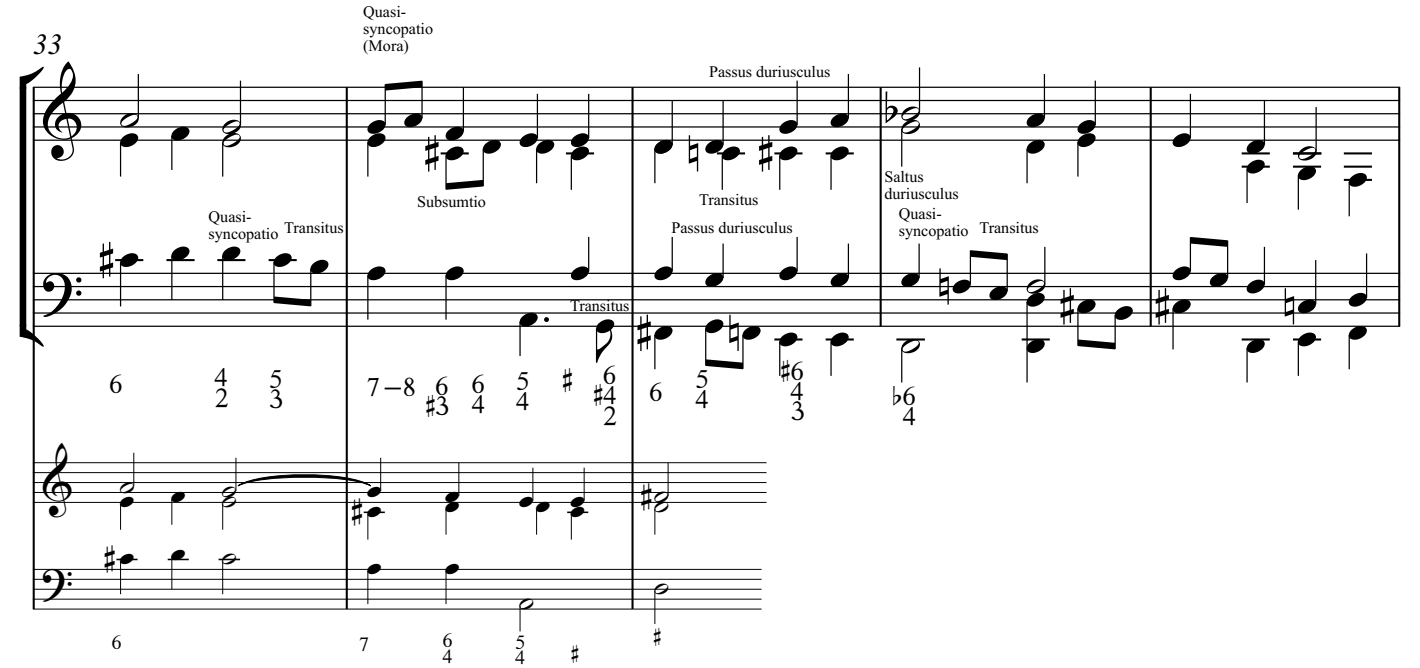

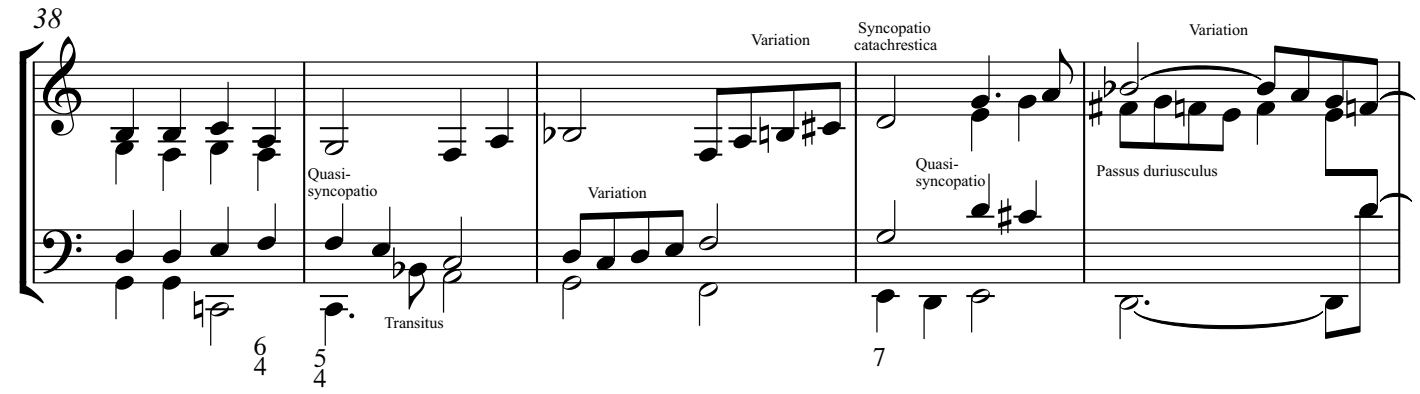

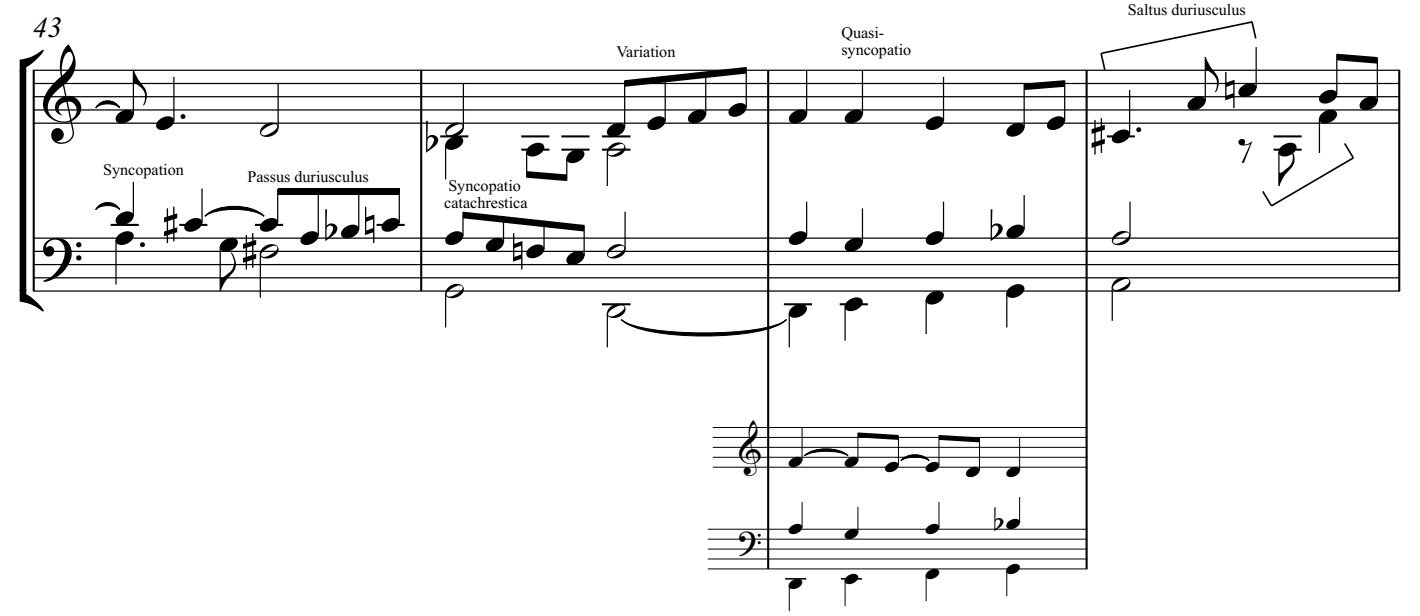

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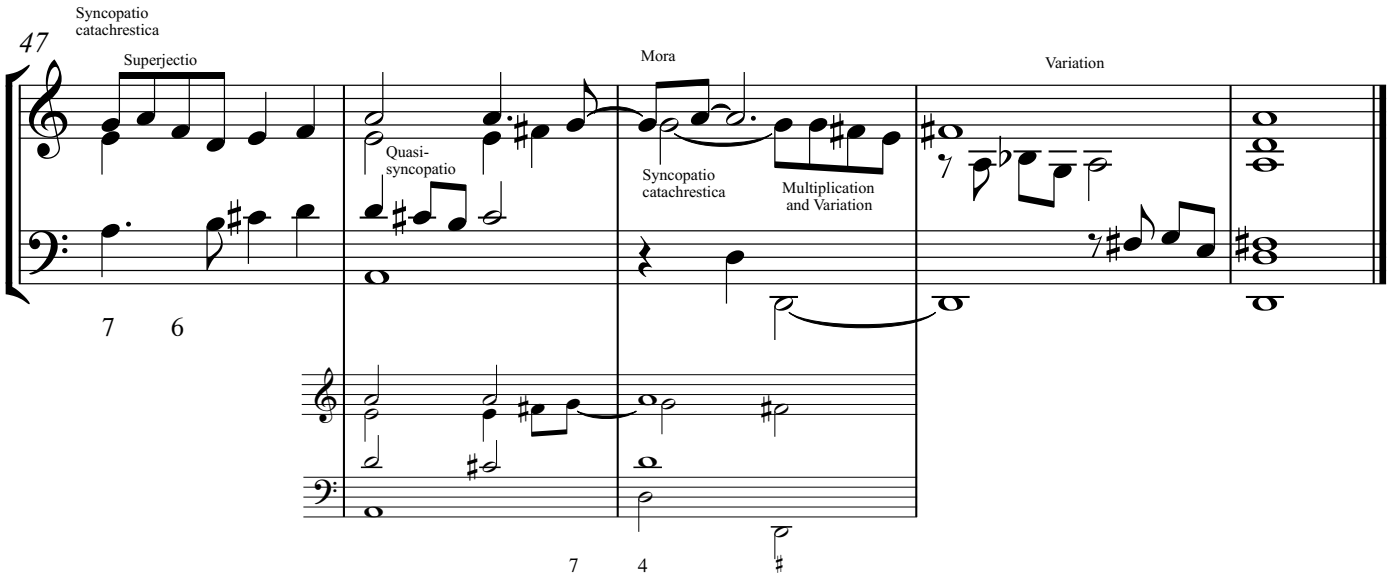

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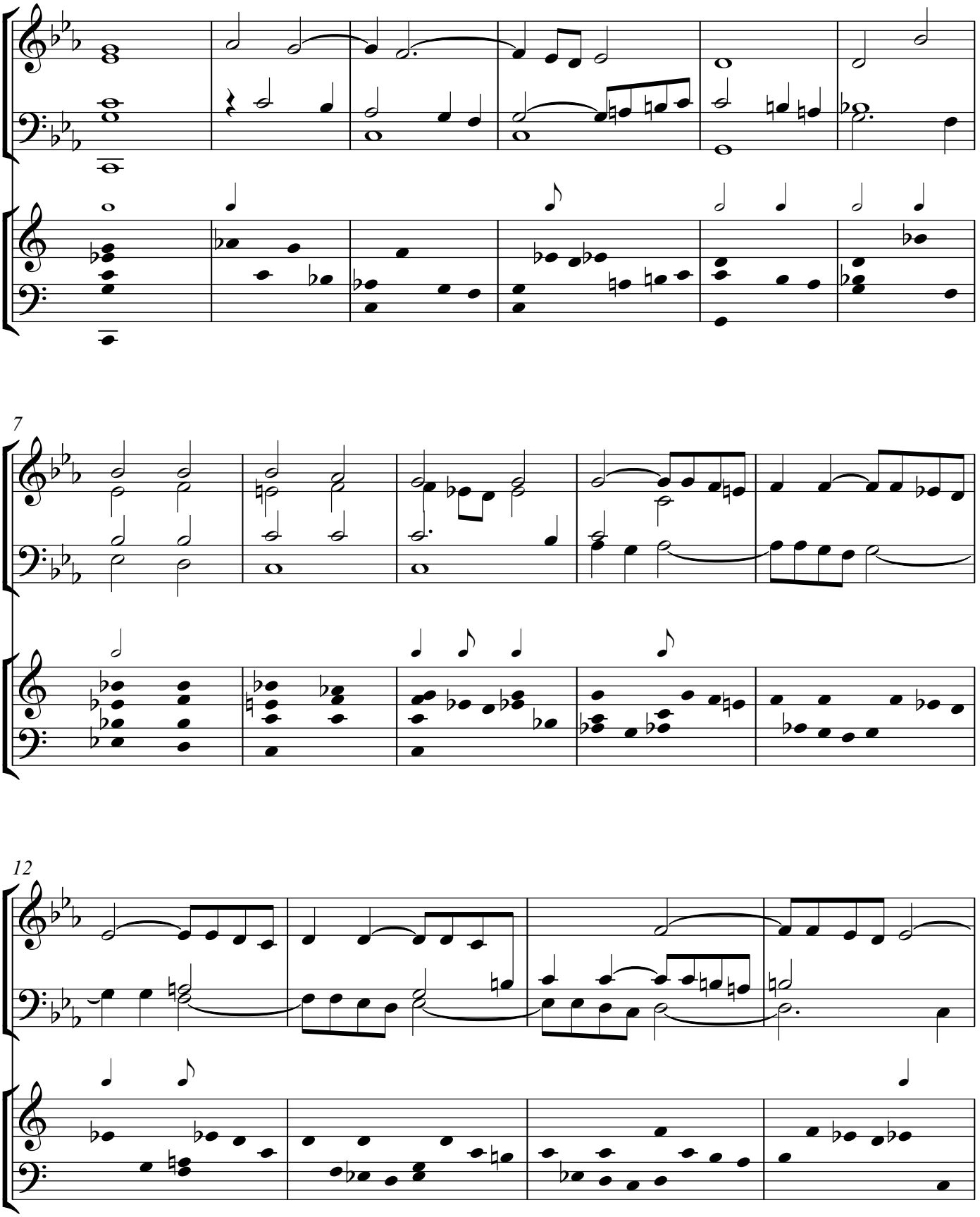
Toccata

Concordant with *Praeludium 21* (Mertel, 1615: 9)
and *Toccada 12* (Mylius, 1622: 24)

M. Galilei (1620), p. 38



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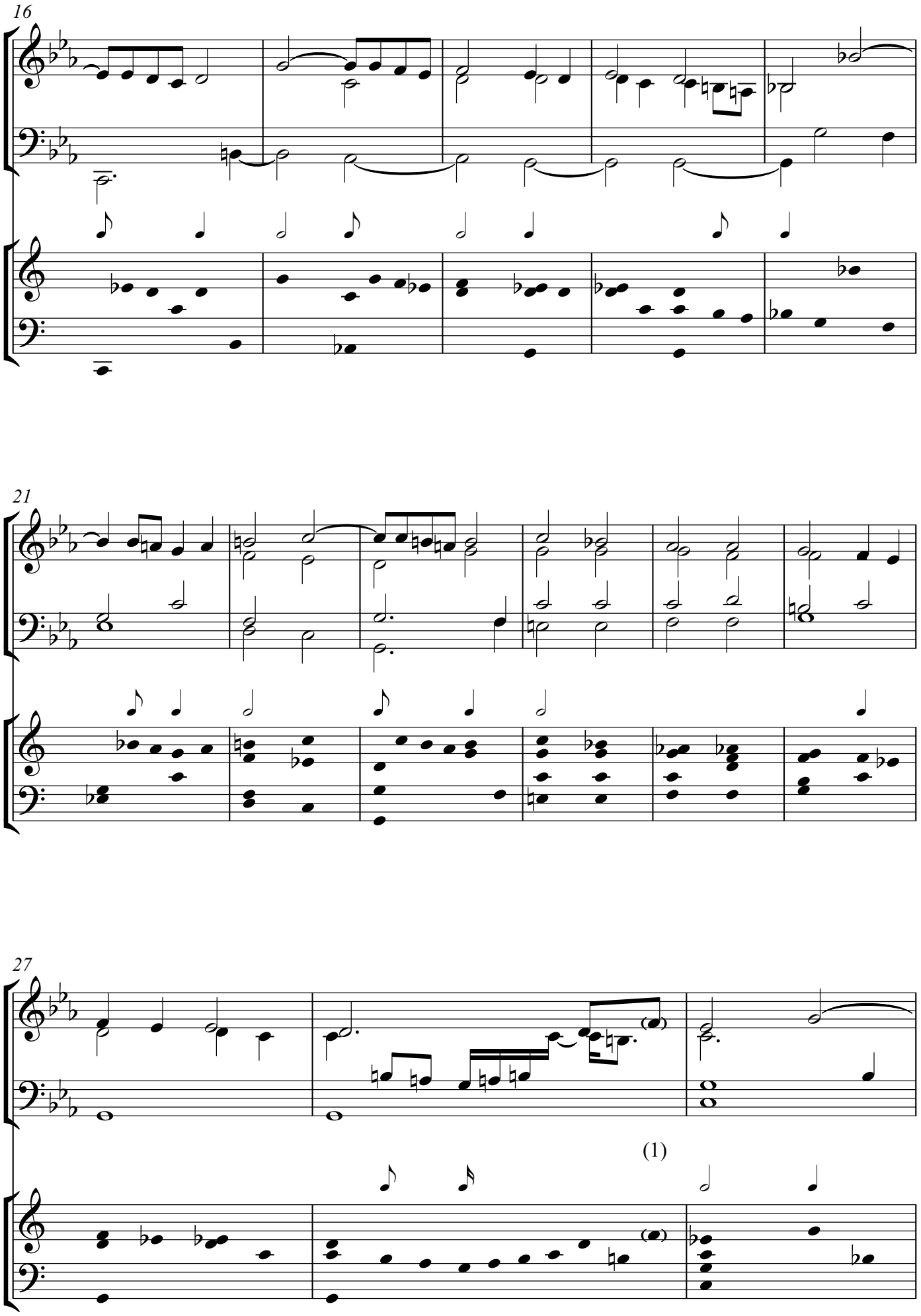

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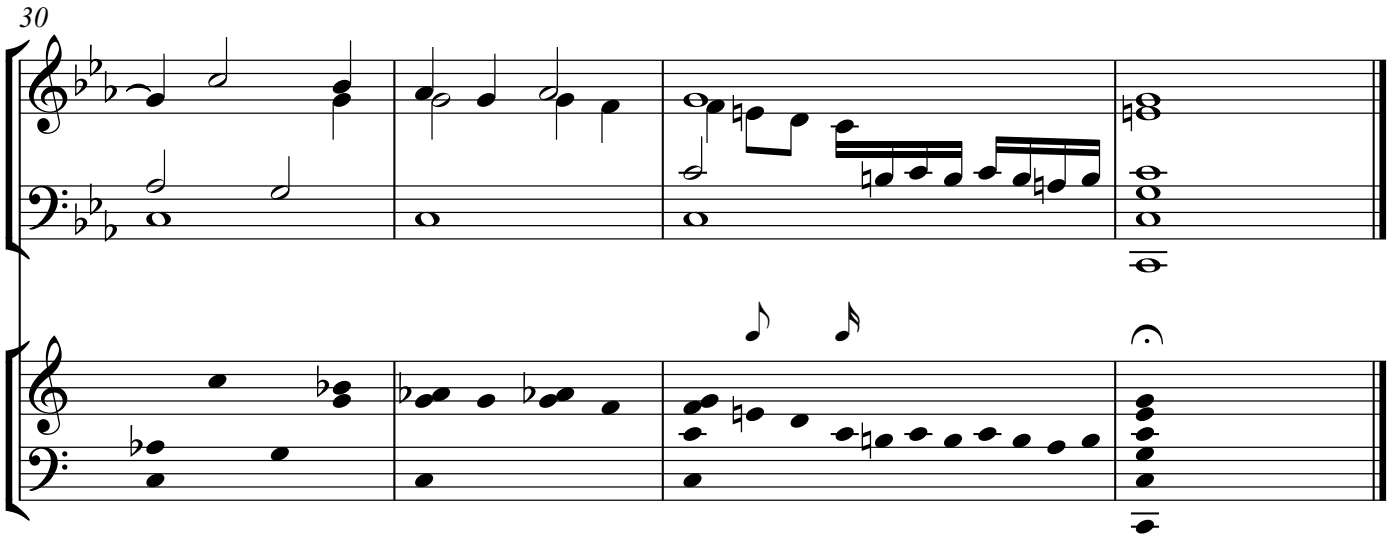

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General notes

to the transcription of *Toccata del listesso* in Besard's *Novus partus* (1617)

This toccata is preceded by *Toccata del Signor Michel Angelo Galilei fiorentino* in Besard's *Novus partus* (Besard, 1617: no. 30). The rubric '*del listesso*' therefore refers to the fact that it is also by Michelagnolo Galilei.

Whereas *Toccata del Signor Michel Angelo Galilei fiorentino* is concordant with the first *parte* of the first toccata in Galilei's *Il primo libro d'intavolatura di liuto* (1620), *Toccata del listesso* is not concordant with any of the toccatas in Galilei's publication.

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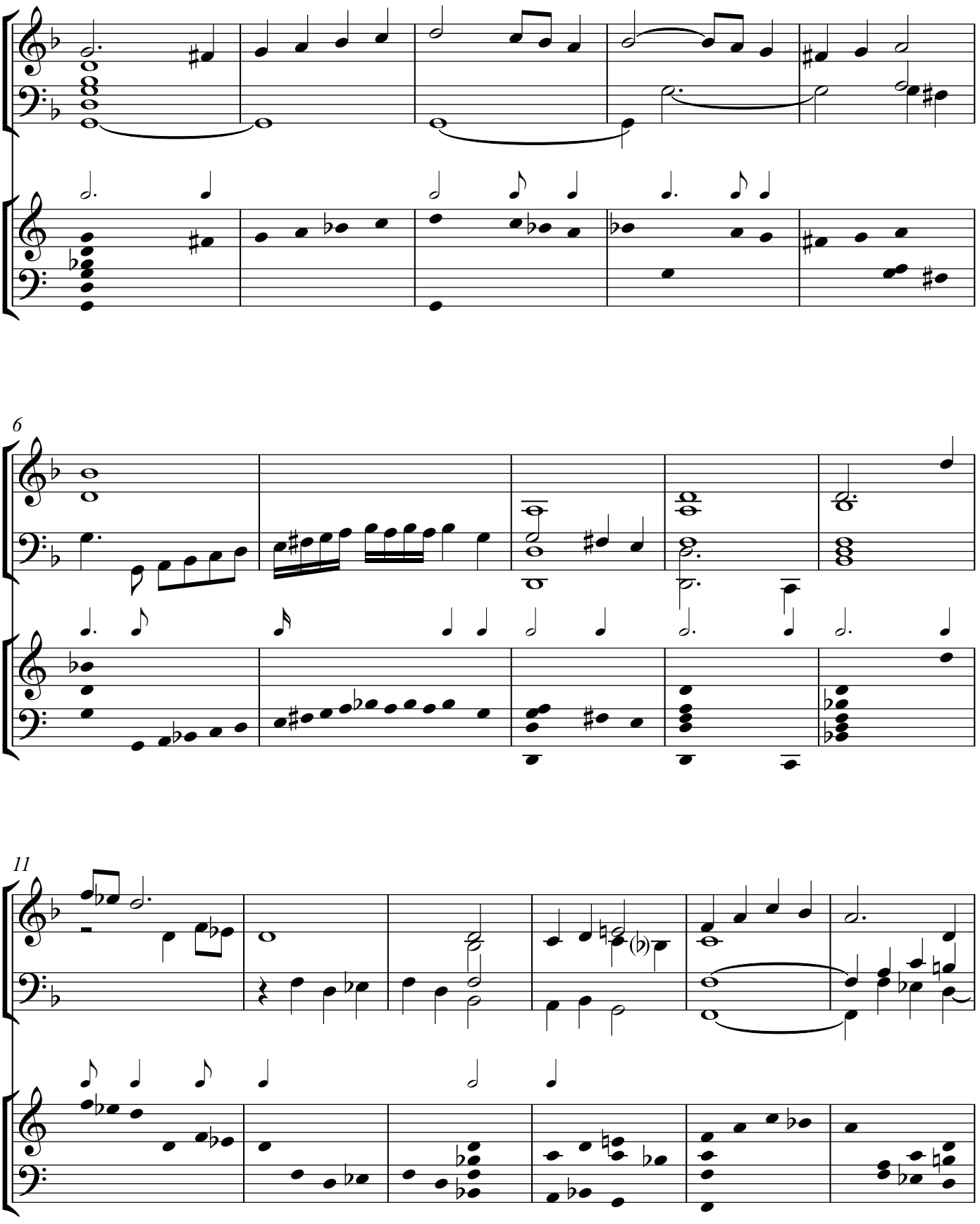
Toccata del listesso

[= Michelagnolo Galilei]

Besard (1617), no. 31



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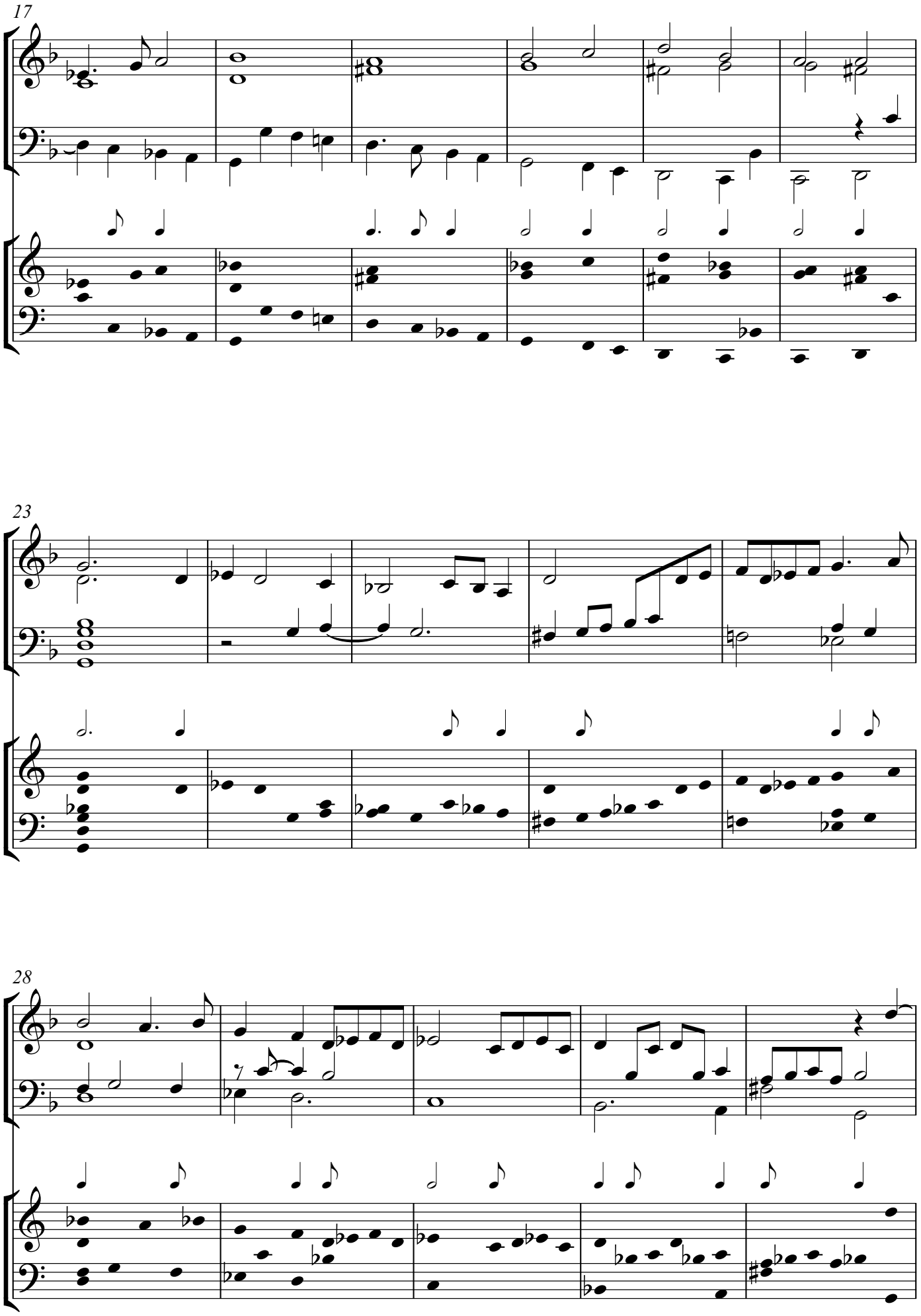

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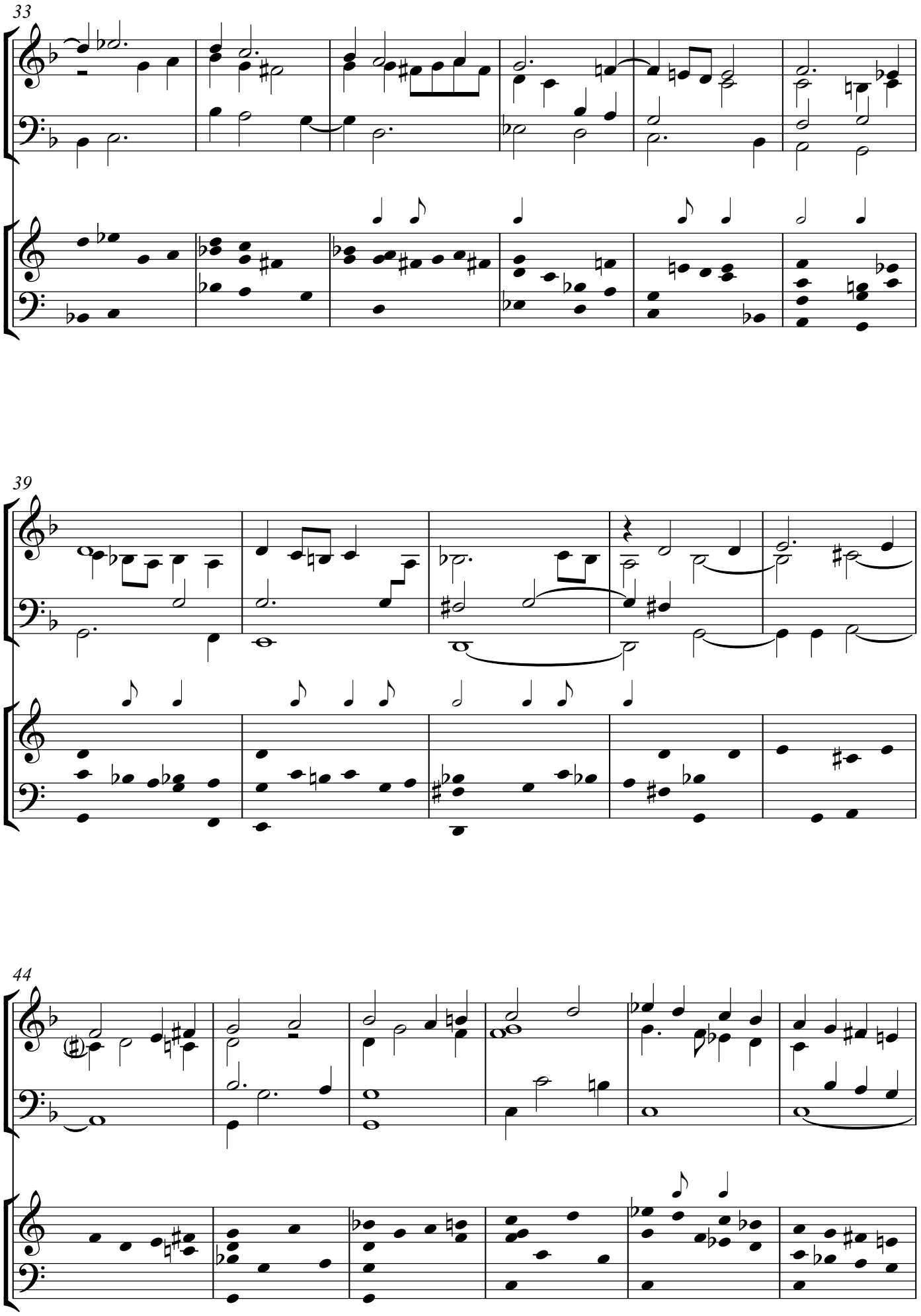

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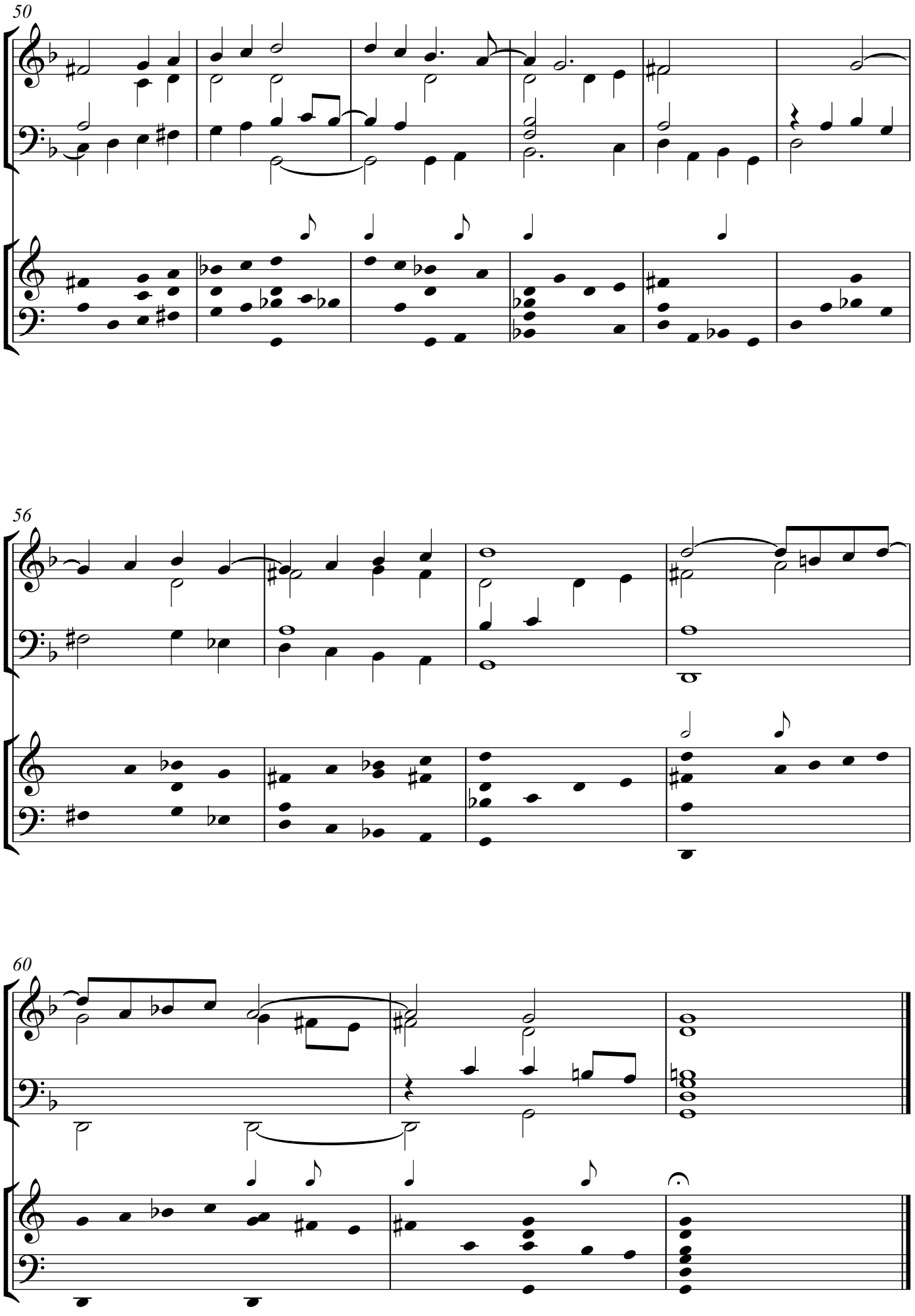

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An analytical score of Bellerofonte Castaldi's Tasteggio Soave

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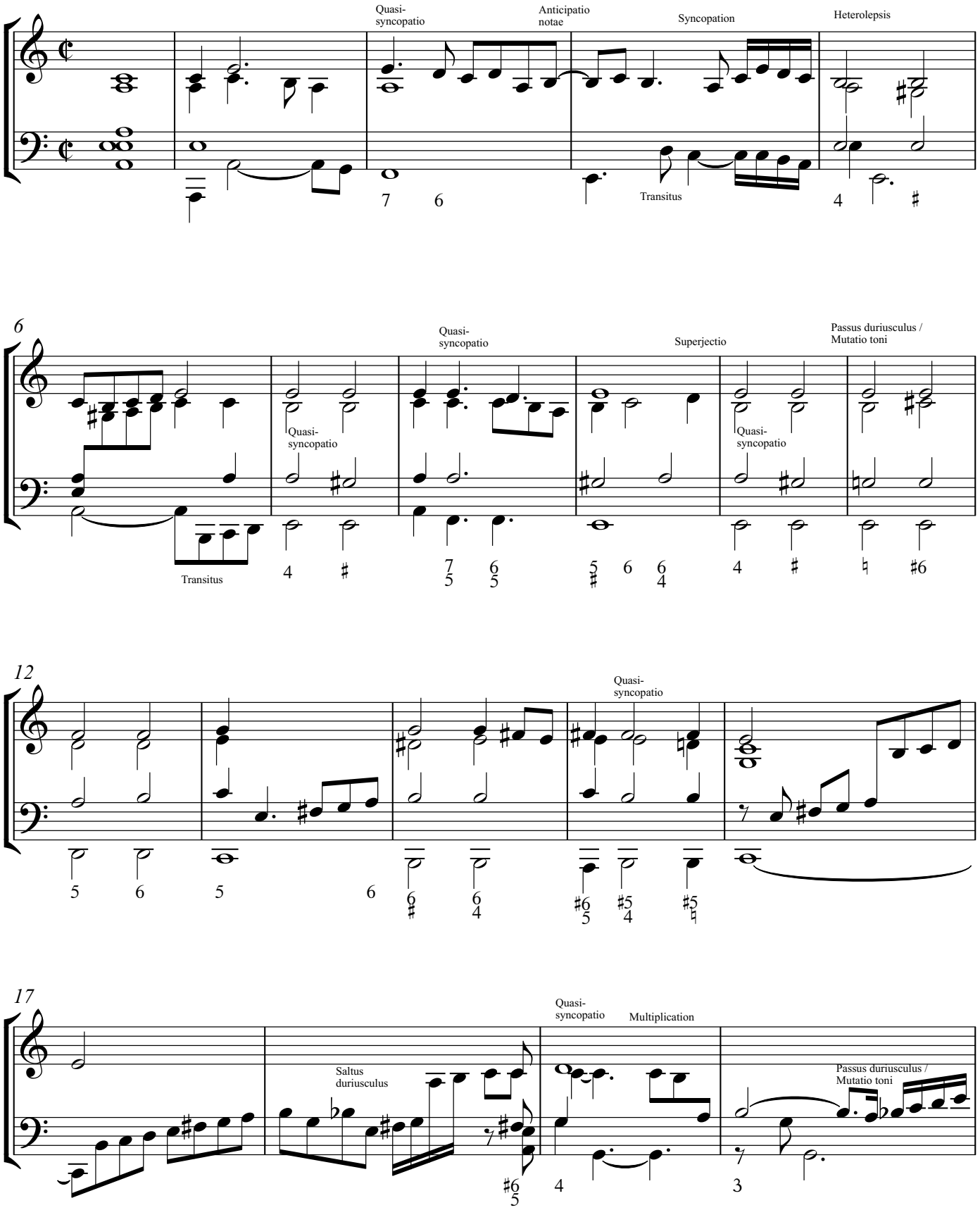
Tasteggio Soave

(Analytical score)

Castaldi (1622), p. 30



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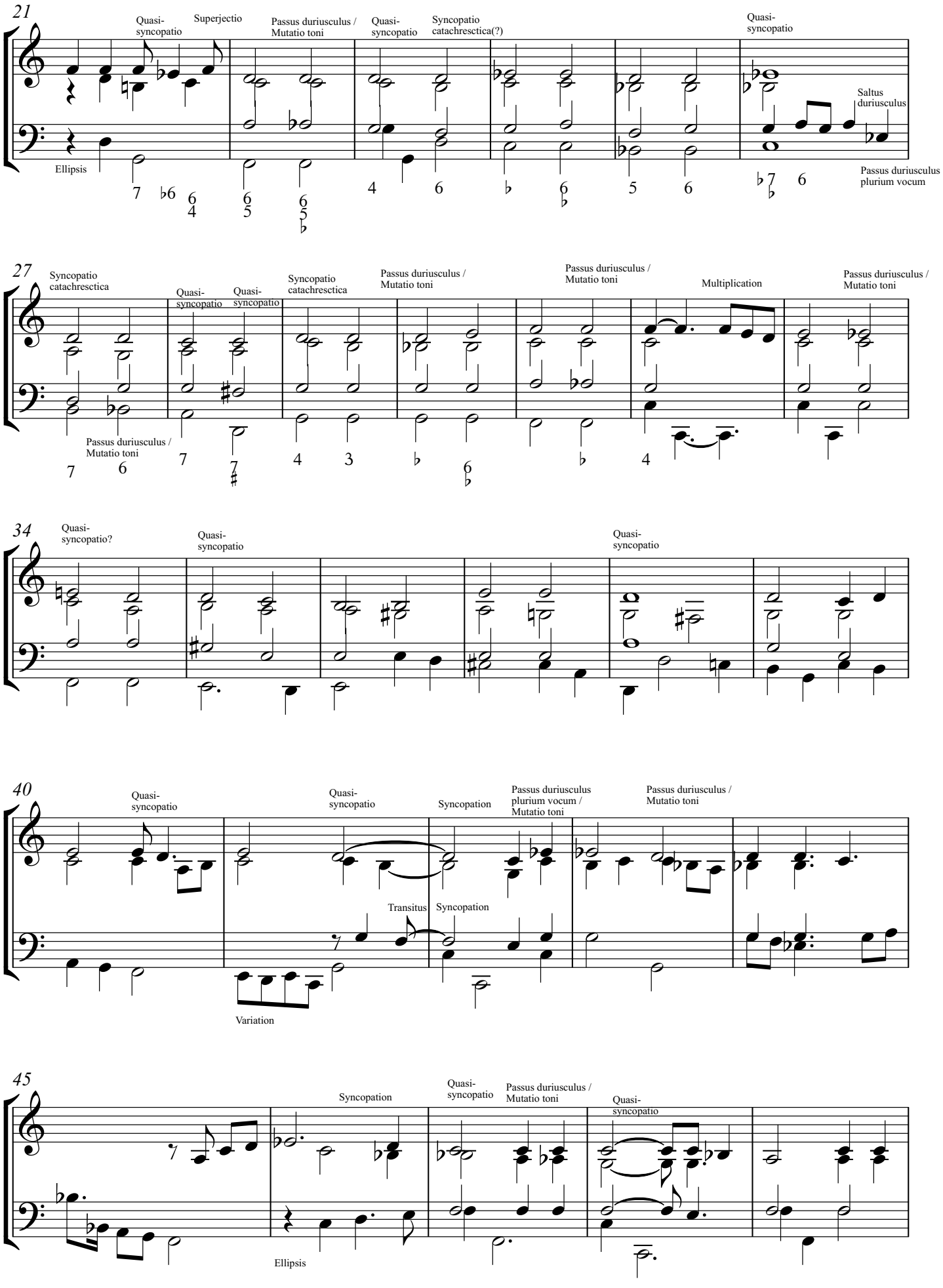

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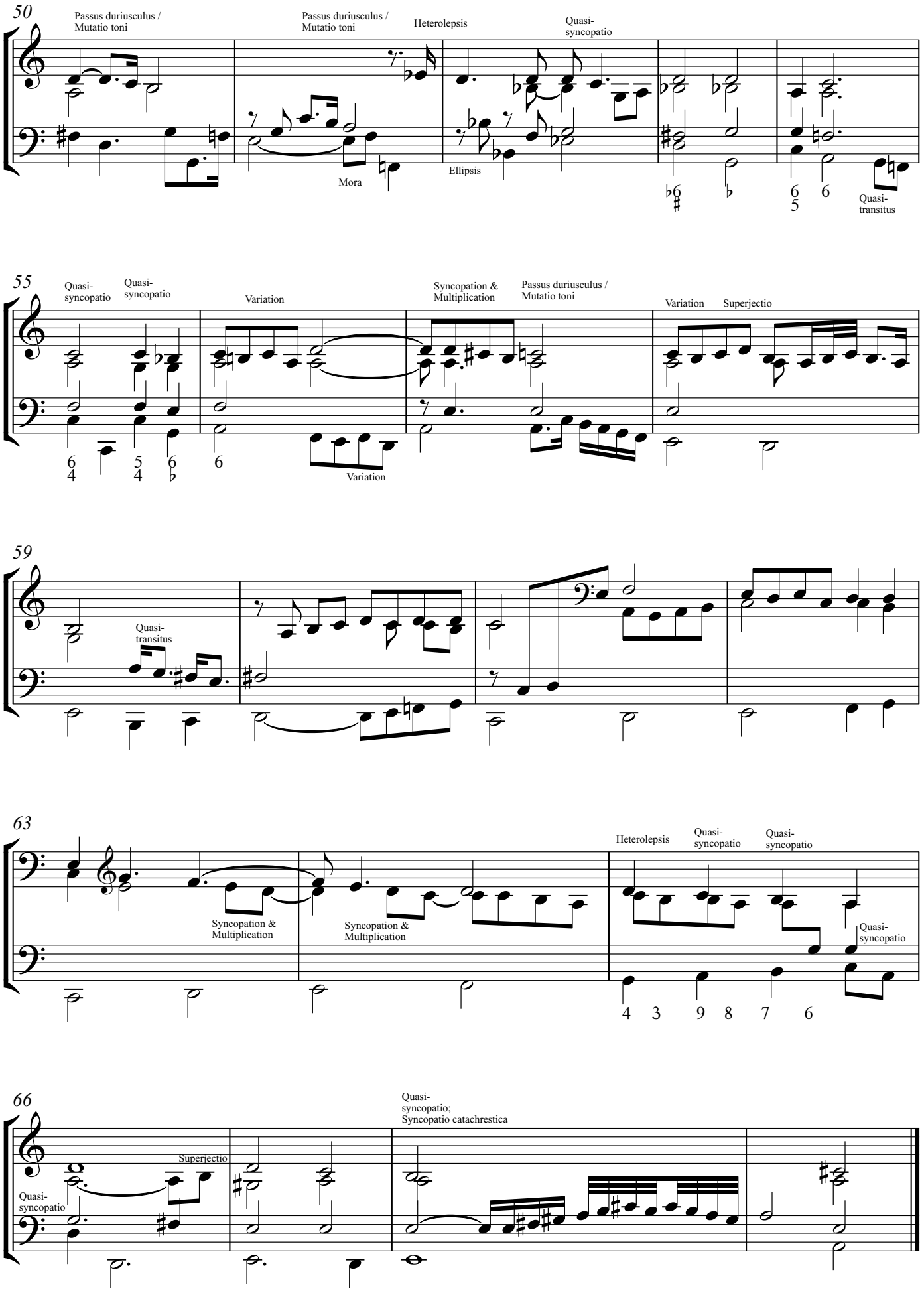

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Toccata Cromatica del Signor Vicenzo Bernia Bollognese

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Editorial notes

to the transcription of *Toccata Cromatica del Signor Vicenzo Bernia Bollognese*

Notes:

This toccata is concordant with *Toccada 6* in Mylius' *Thesaurus gratiarum* (Mylius, 1622: 21) and with the *Toccata* on folio 110^{v} in *Aegidius*.

(1) The rhythmic indication in the original shows a crotchet, however it is to be assumed that a quaver rhythm was intended, as I transcribed it.

(2) If the dotted crotchet is indeed intended here, then the subsequent three notes, which are indicated with the semiquaver rhythm, must be played as a semiquaver triplet figure. However, in the interpretative transcription, I have assumed that the first rhythm of bar 2 should correctly have indicated a crotchet tied to a semiquaver.

(3) In preparing the interpretative transcription, I have assumed that this rhythmic indication was misaligned in the original print and should correctly have appeared over the first beat of bar 5.

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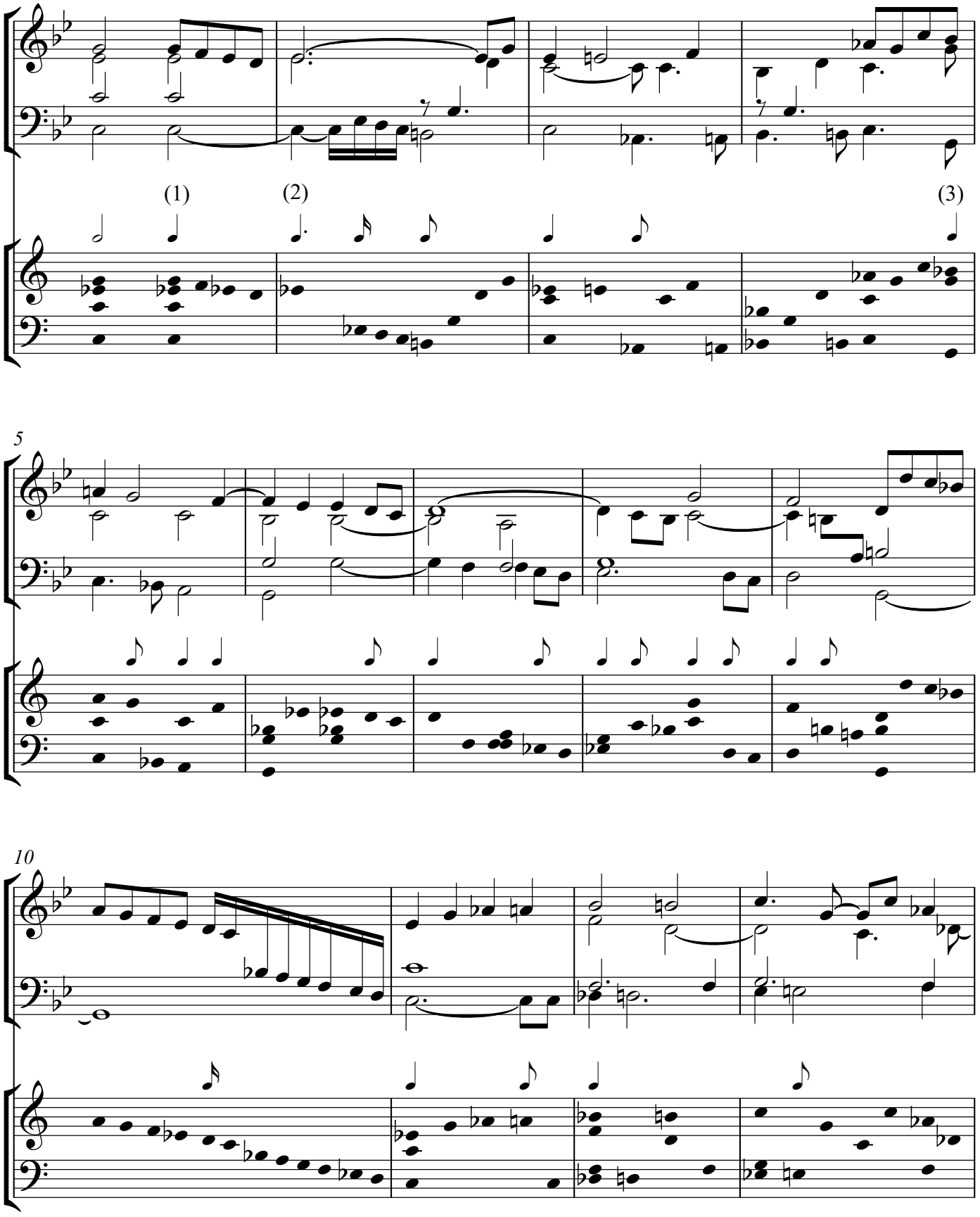
Toccata Cromatica

del Signor Vicenzo Bernia Bollognese

Besard (1617), no. 32



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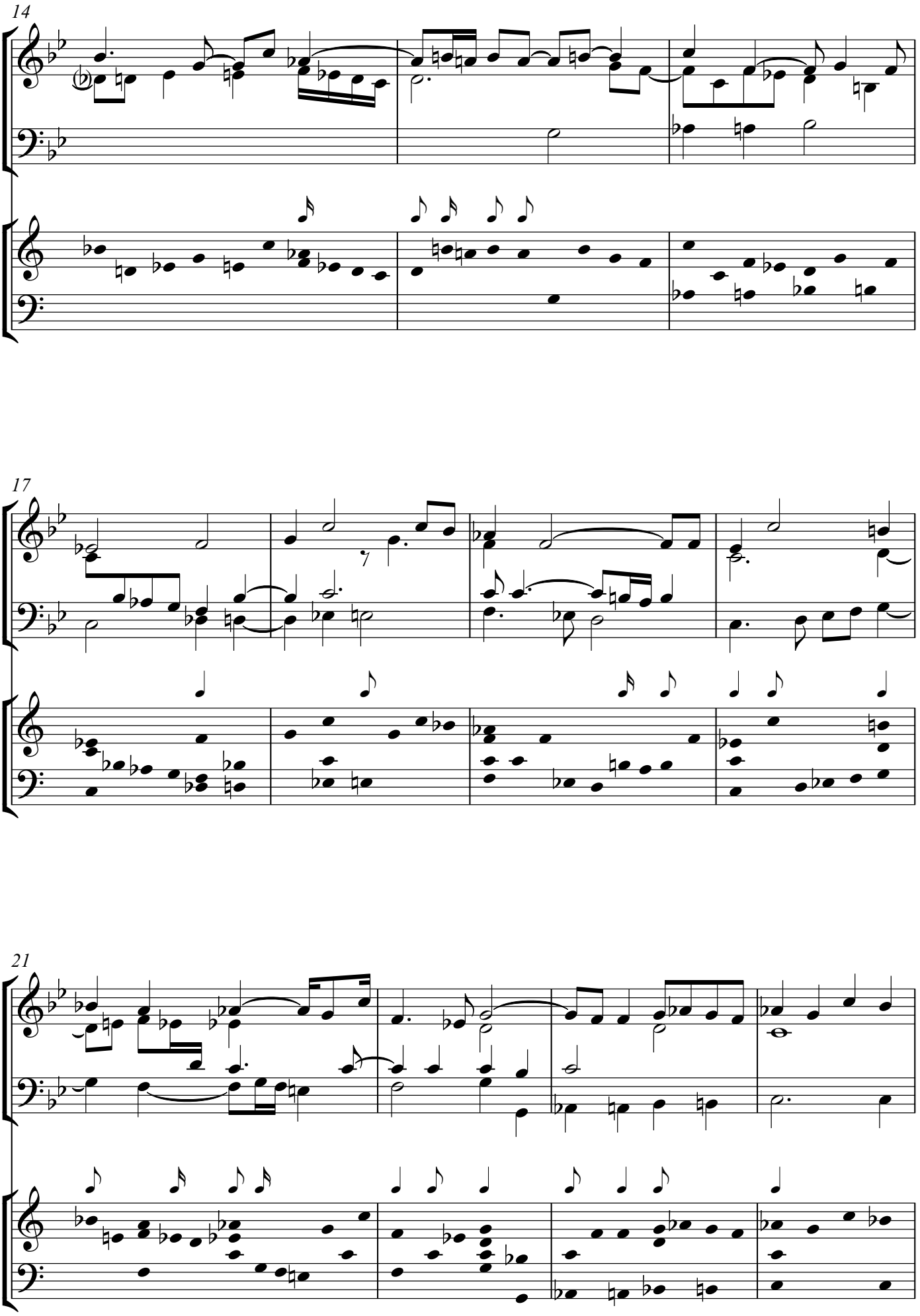

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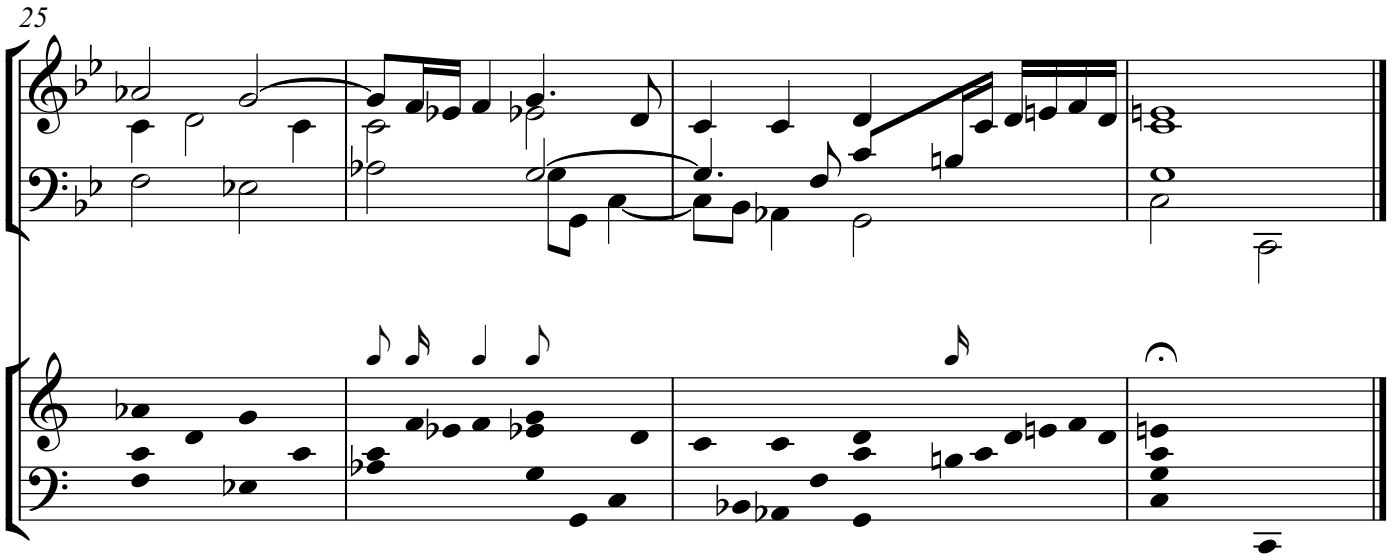

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Transcriptions of selected abstract works of Pietro Paolo Melii

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Avertimenti

in Melii's *Libro secondo* (1614) and *Libro terzo* (1616a)

Avertimenti che fanno bisogno nell'opera

Instructions to be observed in the works

These appear in *Libro secondo (1614):*

Prima si muove l'ottava, e la nona molte volte in varie sonate per la differenza di b. molle, & ♮ quadro come facilmente t'accorgerai.

First, the eighth and the ninth [courses] often change [i.e. are tuned differently] for the various sonatas to reflect the difference between b-flat and b-natural (modes), as you will easily see.

Seconda dove troverai un T come questo antecedente farai il tremolo nella notta dove sarà sotto.

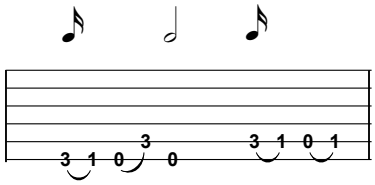
Second, where a T, written as in this antecedent, is encountered, a tremolo is to be played on the note, which appears below it.

Terza dove troverai un diesis come questo # ponterai co'l ditto nella notta dove sarà sotto facendo sostentare la voce alla corda, à poco, à poco,

Third, where you find a sharp as this: # keep the finger put on the note written under the sign, in order to sustain the voice on that string, a little.

Quarta dove troverai una linea hò ver più linee come queste che seguono strascinerai le corde battendo la prima notta dove principia la linea sino al fine, & ancora nel mezzo batterai li zeri ritrovandosene.

Fourth, where a line or multiple lines like these that follow are encountered, drag the strings, scratching them [with the left hand] until the end, beating (i.e. plucking) only the first note at the beginning of the line, and any that appear as zeros in the middle.



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Quinta dove troverai due note ligate insieme come queste

batterai la prima scorrendo con l'istesso ditto sù la seconda quale è la perfetta.

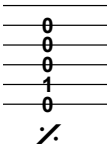
Fifth, where you will find two ligated (slurred) notes together like these:

beat [i.e. pluck] the first one and slide with the same finger to the second note, which is the perfect one [i.e. the consonant].

The '*Avertimenti*' in Melii's *Libro terzo* (1616a) repeat the first four points above, but omit the fifth point of the *Libro secondo*, continuing instead as follows:

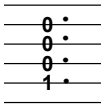
Quinto dove troverai una bota con questo segno sotto come questa arpigierai le corde in foggia di Tiorba.

Fifth where you will find a chord with this sign underneath, arpeggiate the strings in the fashion of the theorbo.



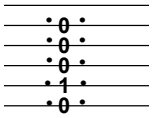
Sesto dove trovarai una botta con questi punti da una parte sola come questa darai col dito grosso in giu in foggia di sprezzo ma con termine.

Sixth where you will find a chord with these points on one side only, play downwards with the big finger [thumb(?)] in style of scorn, but with terminus [(?) observing the end of the chord, i.e. on which string to end].



Settimo dove trovarai una botta con li punti da tutte due le parte come questa darai in sù col primo deto accompagnandolo da le altre due, che seguano.

Seventh, where you encounter a chord with the points on both sides, as this, play this with the first finger accompanied by the other two, which follow.



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General notes

to the transcriptions of abstract works of Pietro Paolo Melii

Unlike slur indications in manuscript sources or in engraved prints, the moveable type printing technique used for Melii's books did not allow slur indications to be precisely detailed. Shown merely as small bows between two tablature characters at a time (often even between two notes indicated in the tablature on adjacent strings which actually cannot be slurred), Melii therefore relied on the performer's interpretation of his instructions in the *avertimenti* in order to correctly execute *strascini* over an entire passage. In the interpretative transcription I have notated the slurs as they would be executed.

Further, for clarity in the transcriptions, I have used a ∗ - sign instead of the original # - sign used in the tablature for the indication that a note is to be sustained, as described by Melii in his *avvertimenti*.

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Editorial notes

to the transcriptions from Melii's
Intavolatura di liuto attiorbato libro secondo (1614)

Notes to Preludo per la Tiorba detto Lestensis:

Although this piece is intended for the theorbo, for comparative purposes, I have included a small system above the theorbo transcriptions, which notates the result if the tablature were to be read directly on the lute.

Notes to Capricio Chromatico:

(1) In the *Espempi*, the a'-flat is indeed missing from the descending scale in the original tablature.

(2) In the original, the tablature character is printed on the sixth course, indicating a G. In the interpretative transcription, I have suggested an f, assuming that the tablature character should have been printed on the fourth course.

(3) This note is not present in the tablature, but the harmony and the following bass note in the chromatically rising bass line suggest that the g is required.

(4) The alignment of the rhythm symbol is incorrect in original.

(5) The original indication shows a quaver tied to a semiquaver. However, to fill the bar, a crotchet rhythm tied to a semiquaver is needed, as I have indicated in the interpretative transcription.

(6) The quaver rhythm indication in the original tablature was surely intended to be a semiquaver.

Notes to Tastata detta la cortese:

(1) The progression from bar 10 to 11 in the original is unusual, as one expects an e on the first beat of bar 1. In the interpretative transcription, I have therefore assumed that the tablature character '5' on the fifth course (indicating an f) on the first beat of bar 12 should have been a '4' (i.e. the expected e).

(2) The $^{6}_{4}$–chord in bar 23 resolves rather unusually in bar 24, which features a chord with an unprepared seventh in combination with an unexpected bass note. However, it is likely that the tablature character for the first bass note

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in bar 24 is printed on the wrong course: given the descending line, which already originated in bar 21 (albeit in a middle voice), if the tablature number ‘4’ on the fourth course is assumed to have been correctly intended for the fifth course, then the bass becomes an e. Harmonically, this solution presents a more satisfactory, if nevertheless unusual, resolution of the $^{6}_{4}$– chord.

(3) It is likely that the tablature number ‘3’ printed on the fourth course in the original, should correctly appear on the third course, thereby indicating a c' rather than an a-flat, as I have transcribed in the interpretative level.

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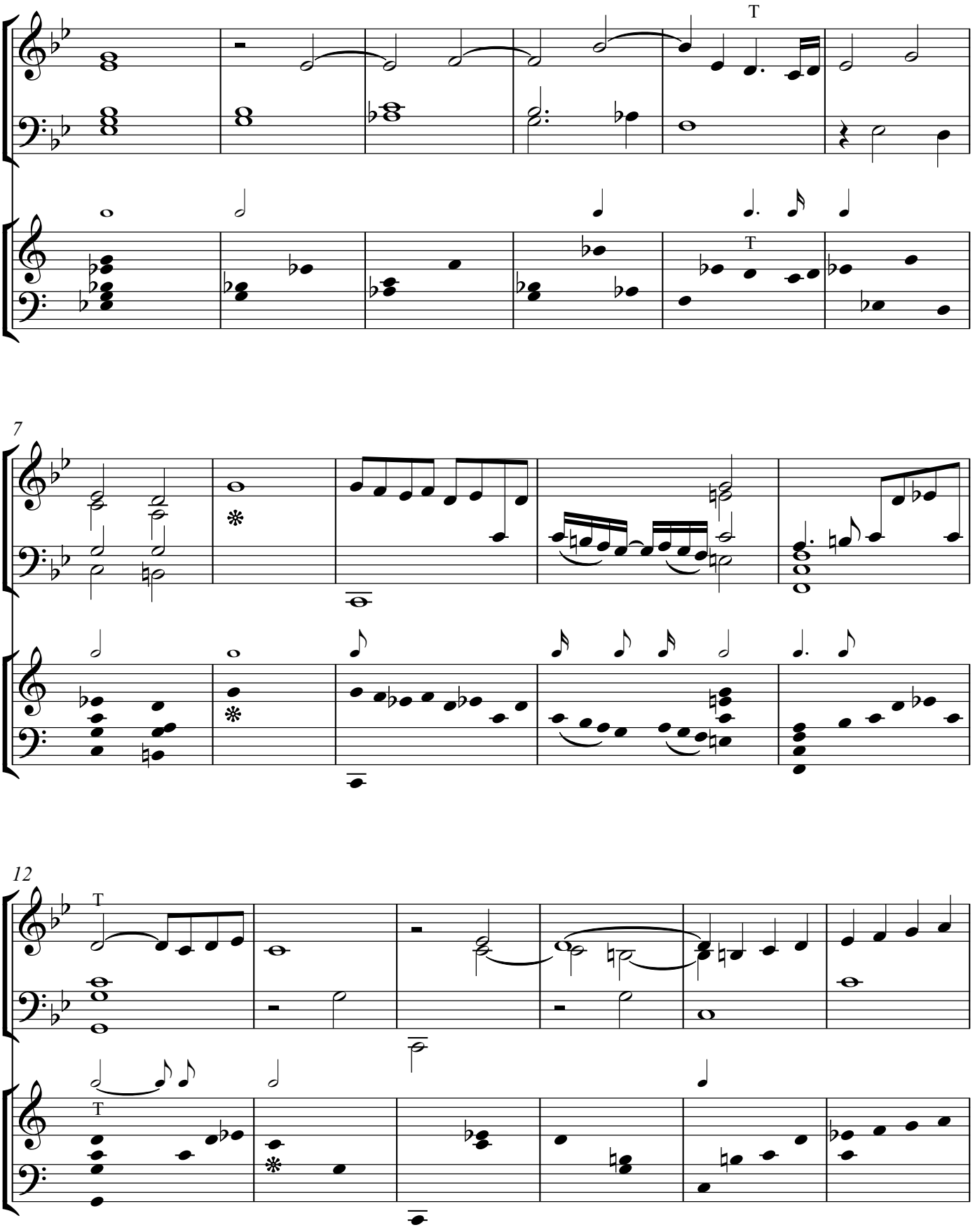
Preludo detto il Bransuico

Melii (1614), p. 15



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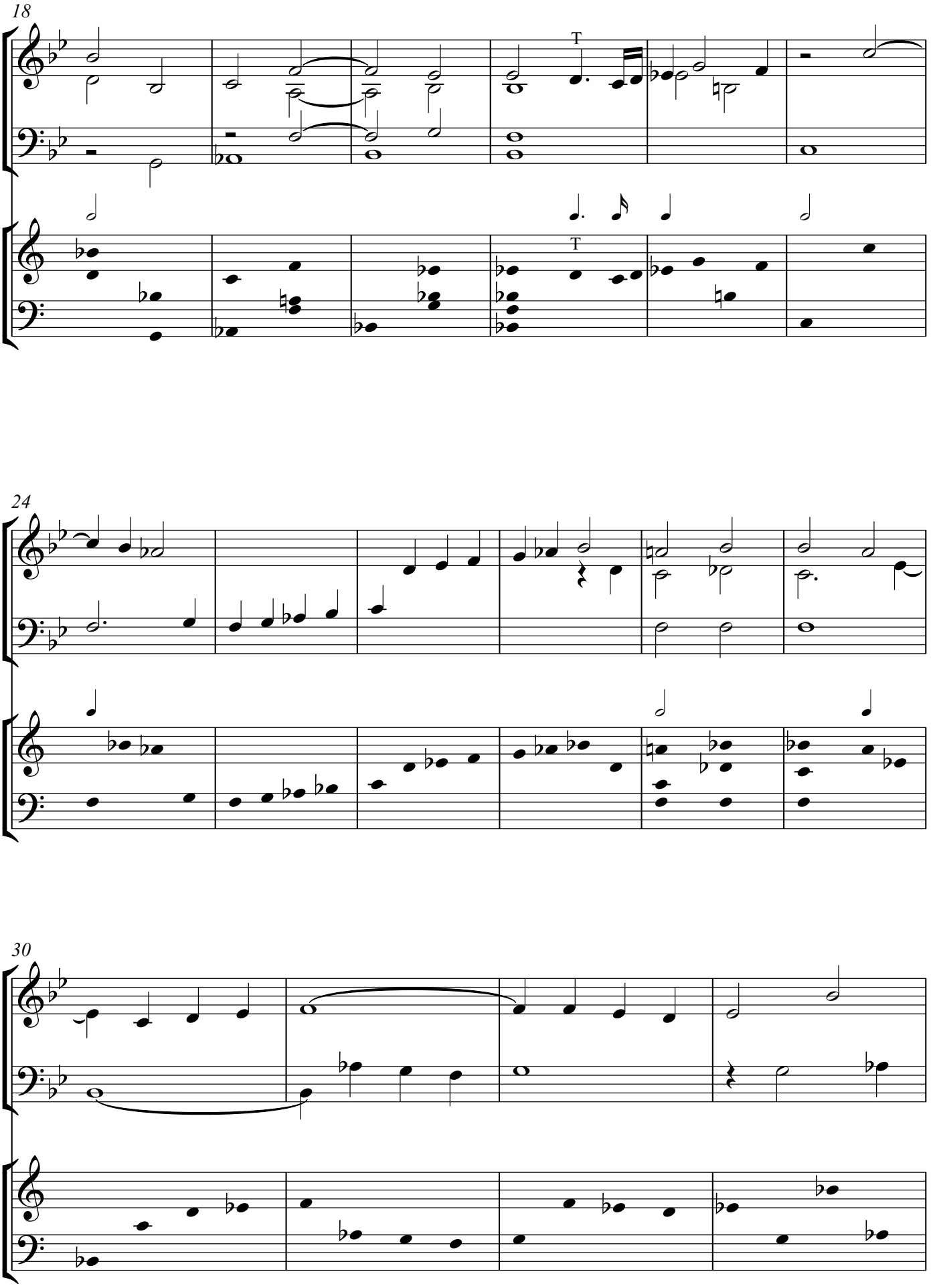

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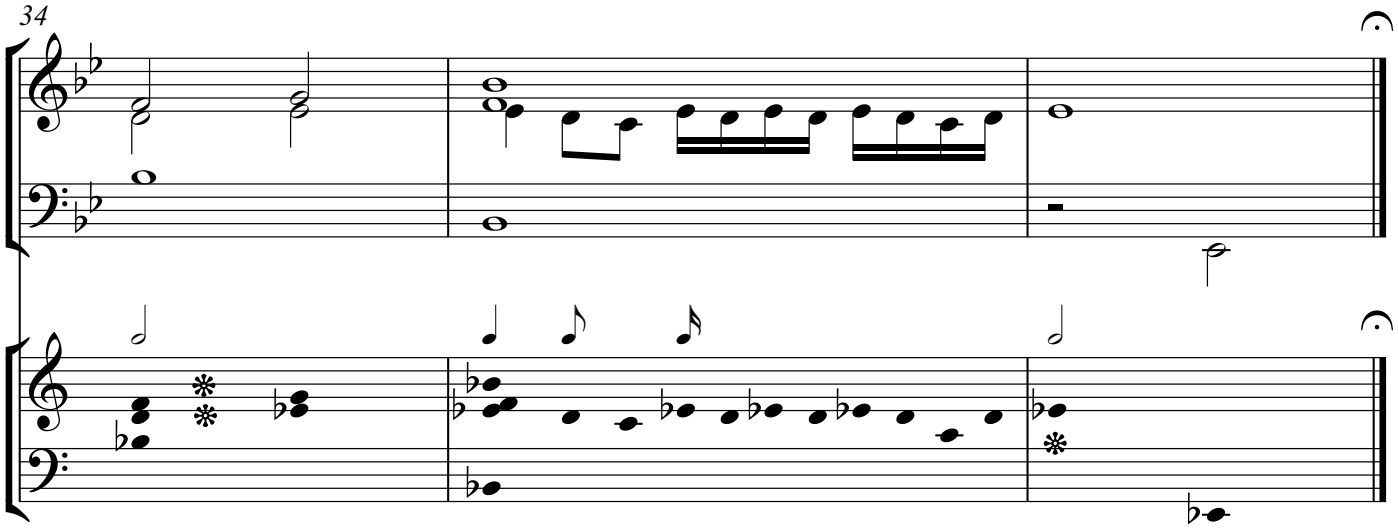

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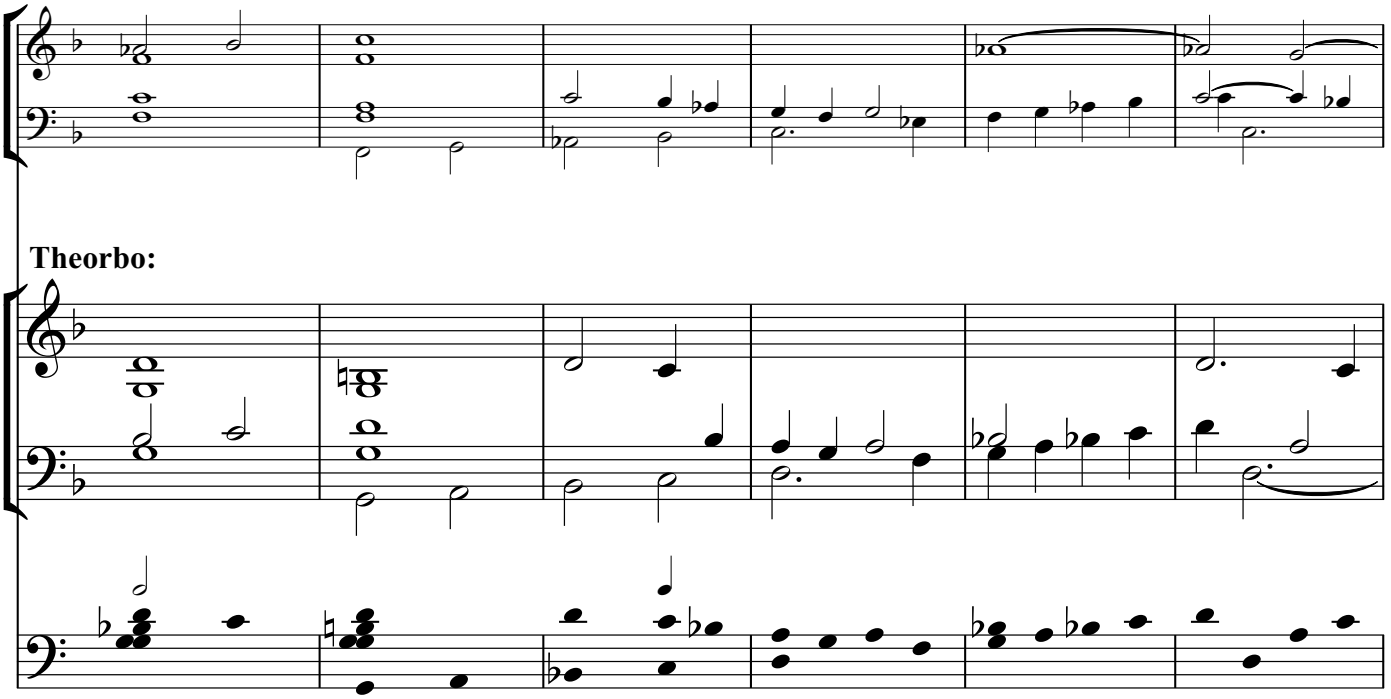
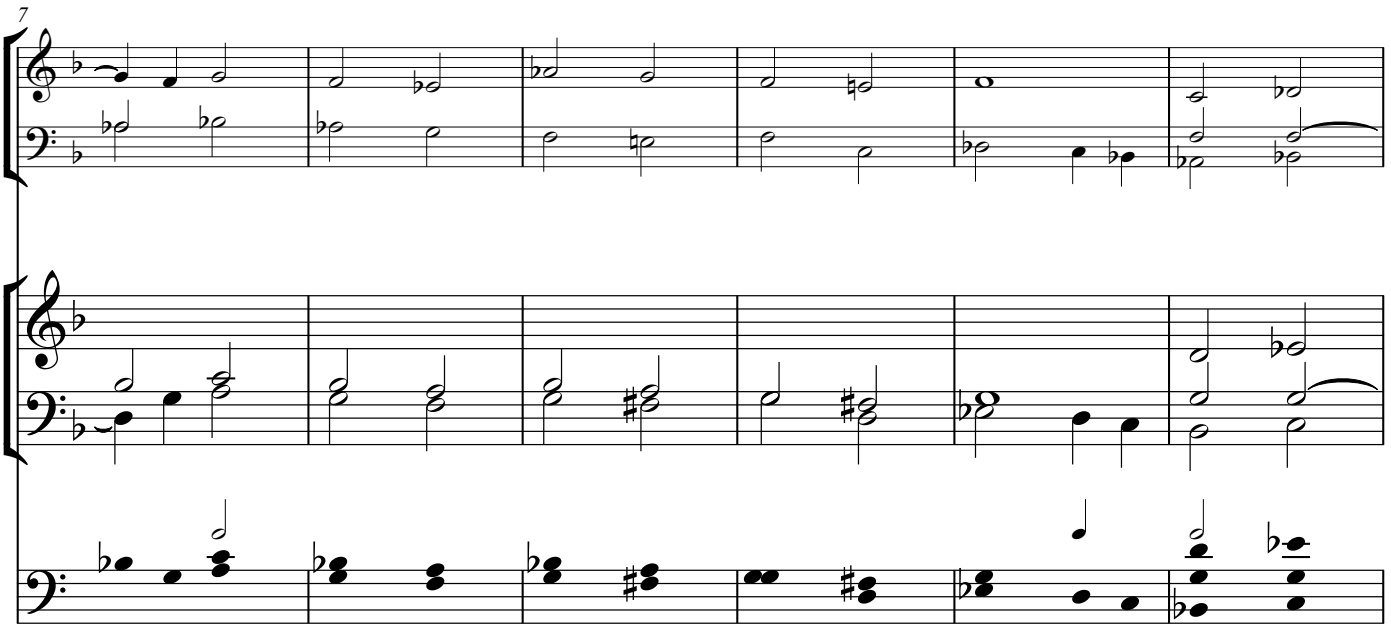
Preludo per la Tiorba detto Lestensis

Melii (1614), p. 38

Realisation on lute:



Theorbo:



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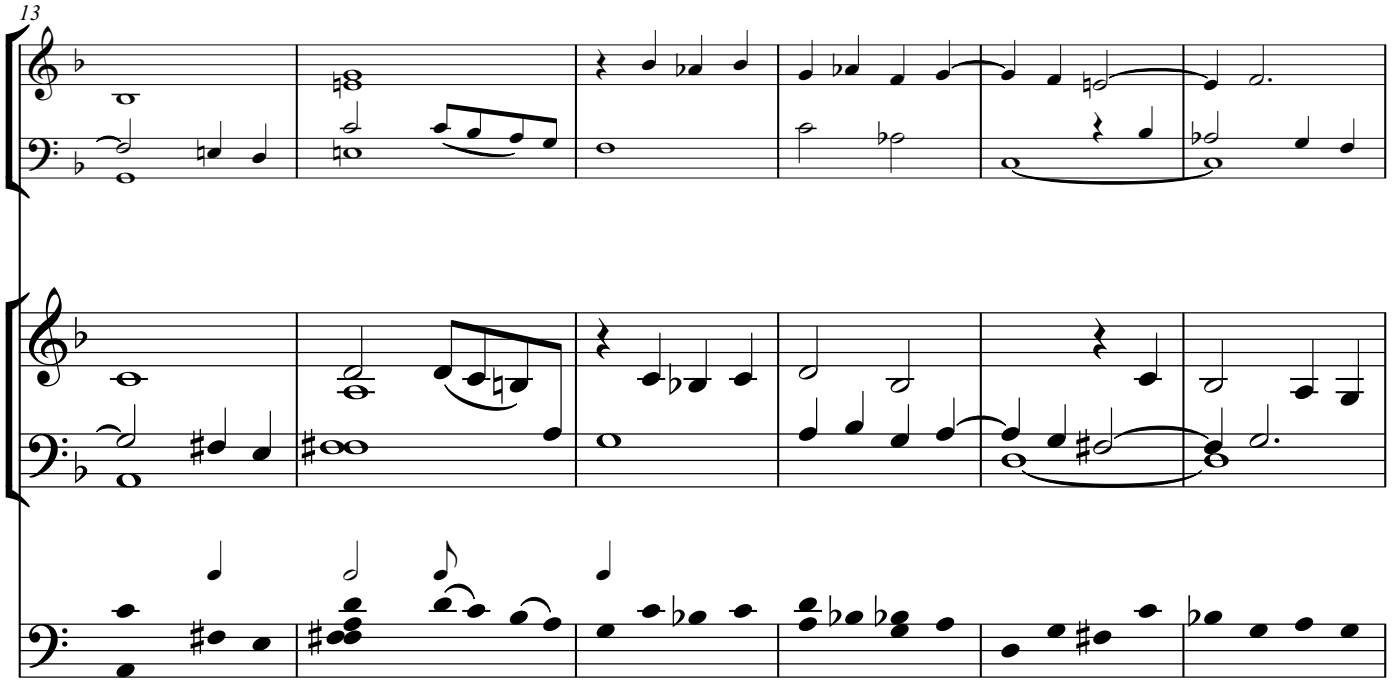

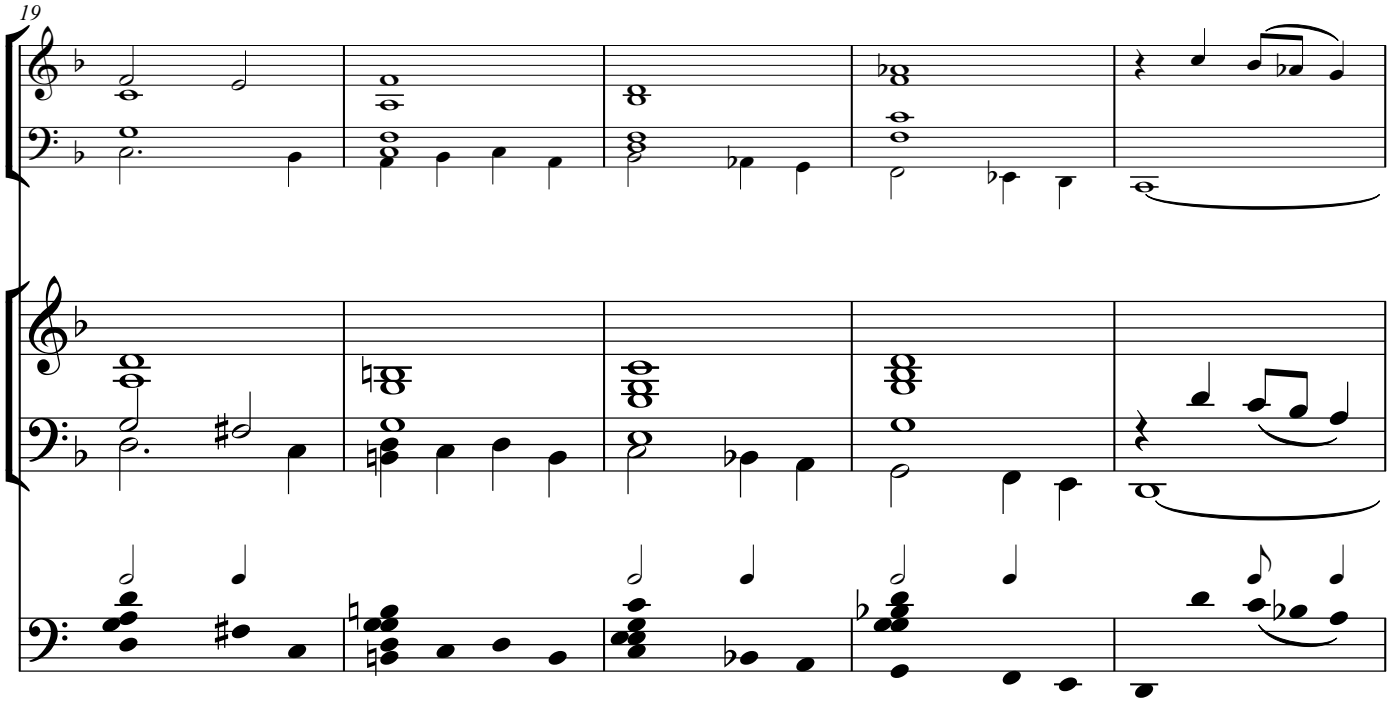

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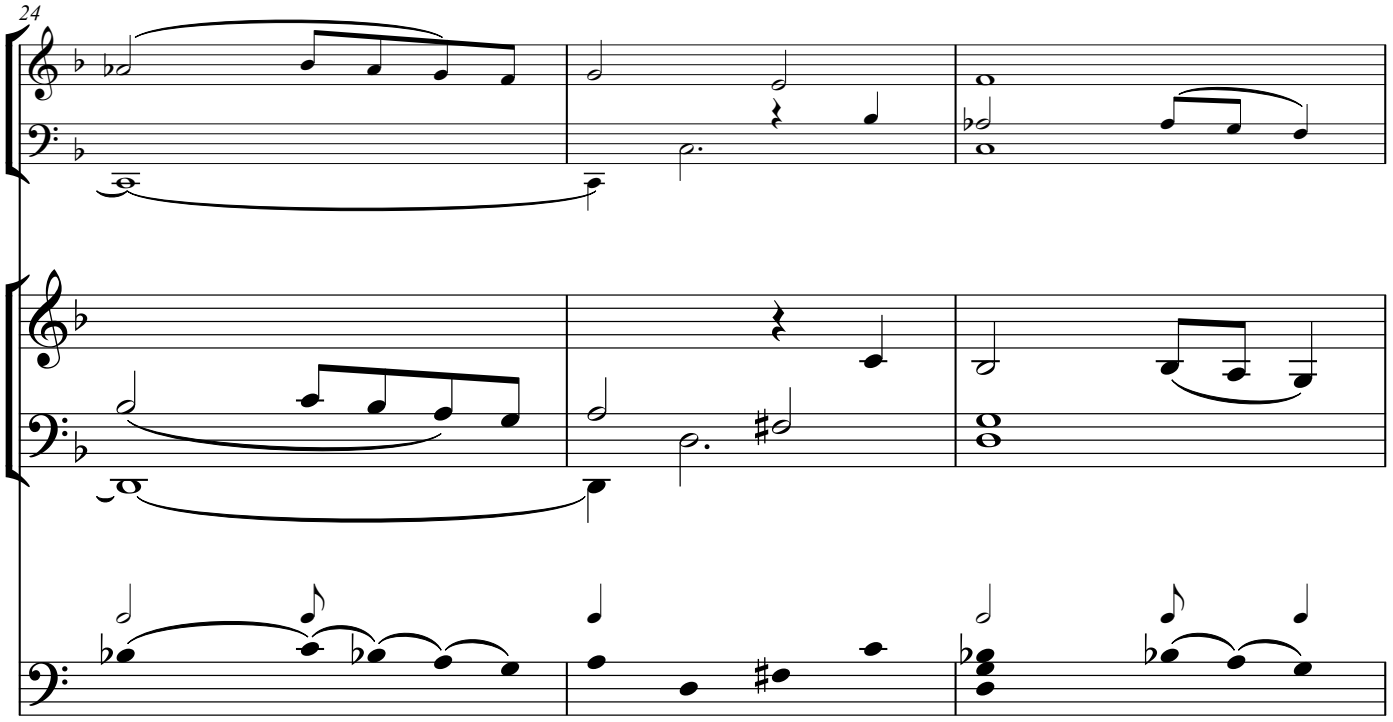

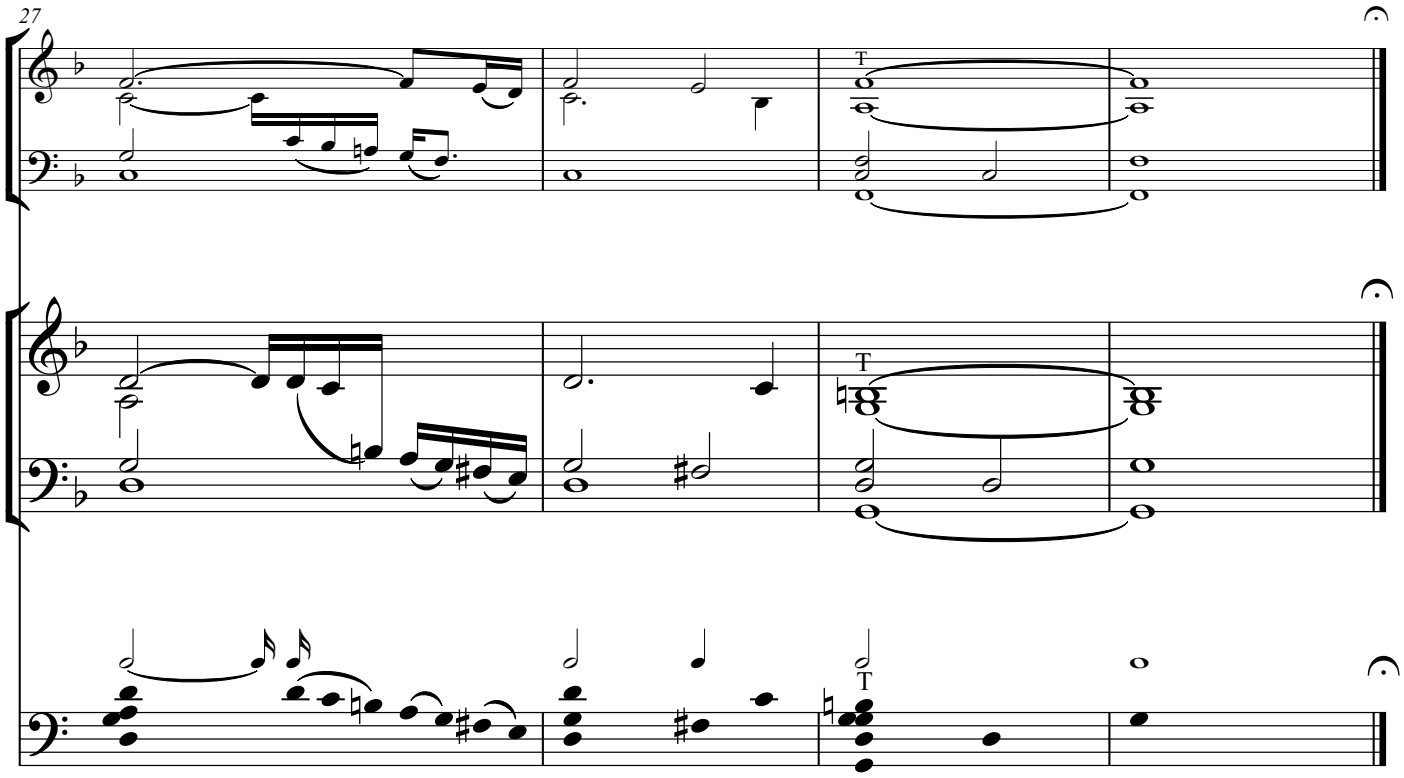

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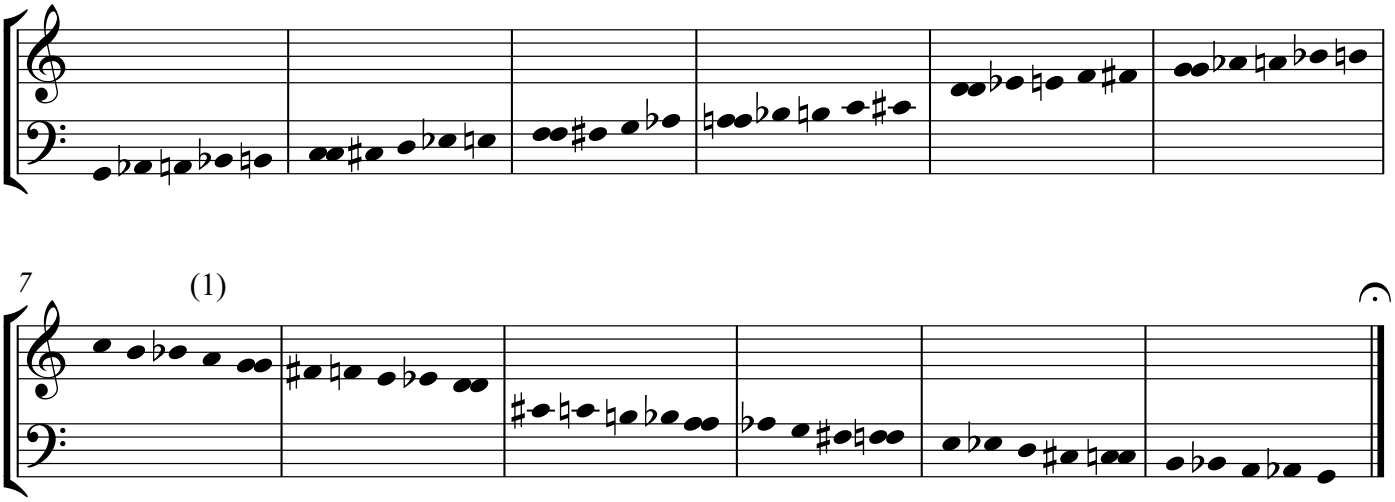
Capricio Chromatico

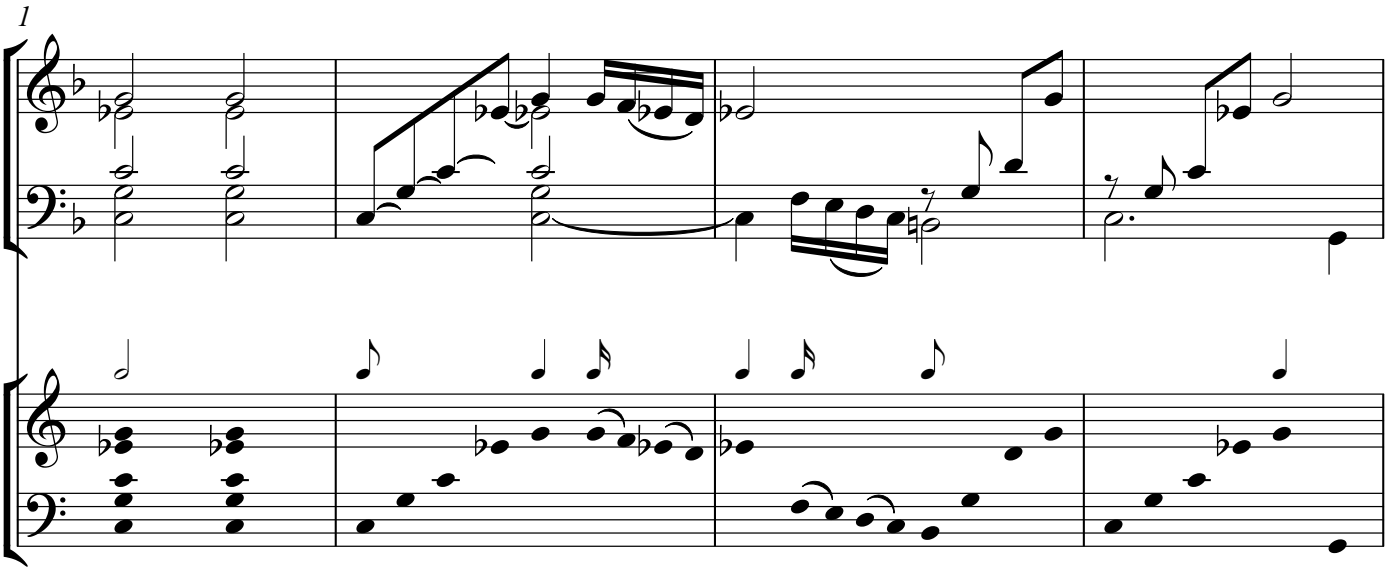
Il Ciarlino Capricio Chromatico conposto sopra al qui sotto scritto Esempi

Melli (1614), pp. 42 - 43

Esempi.



Capricio.



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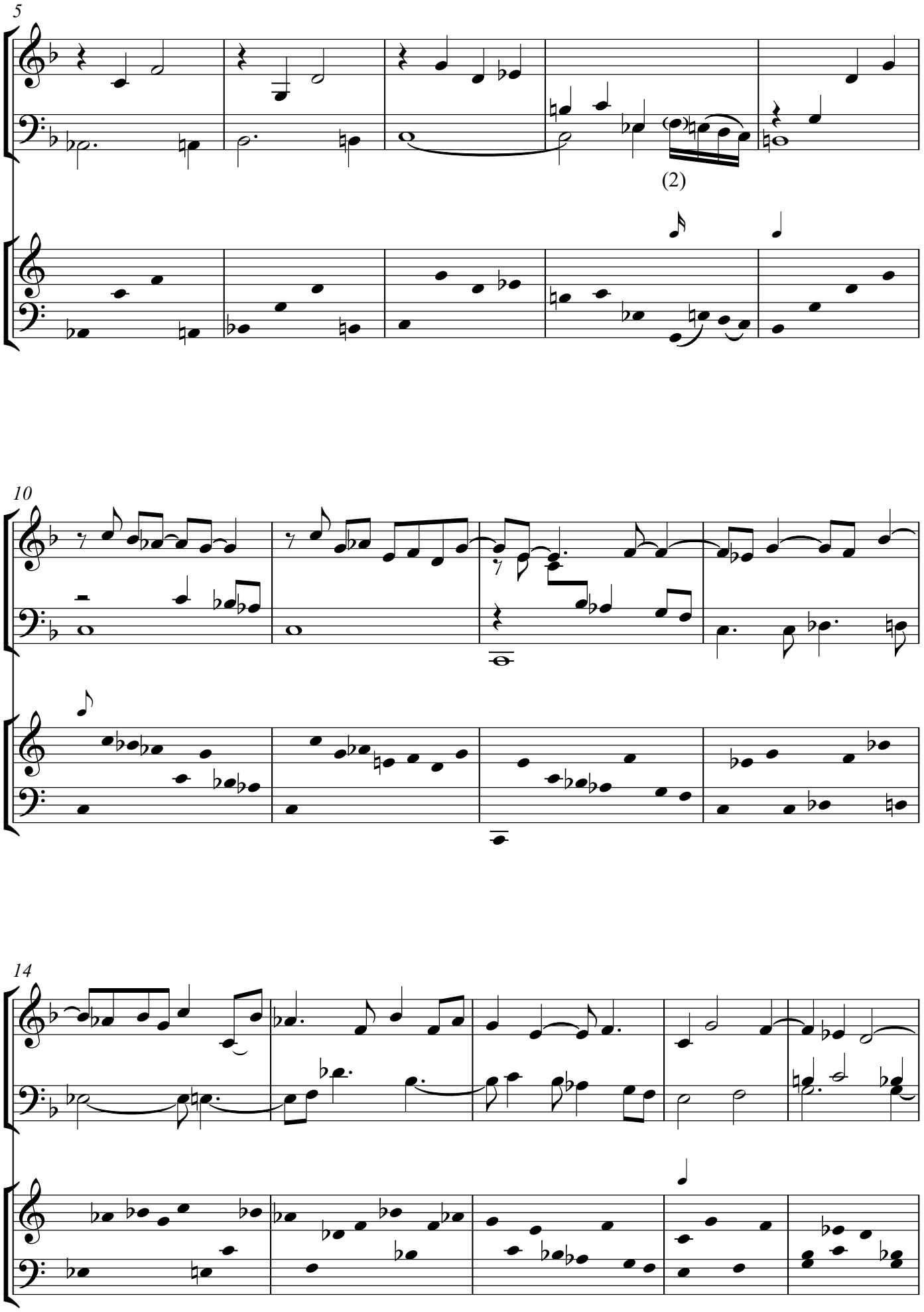

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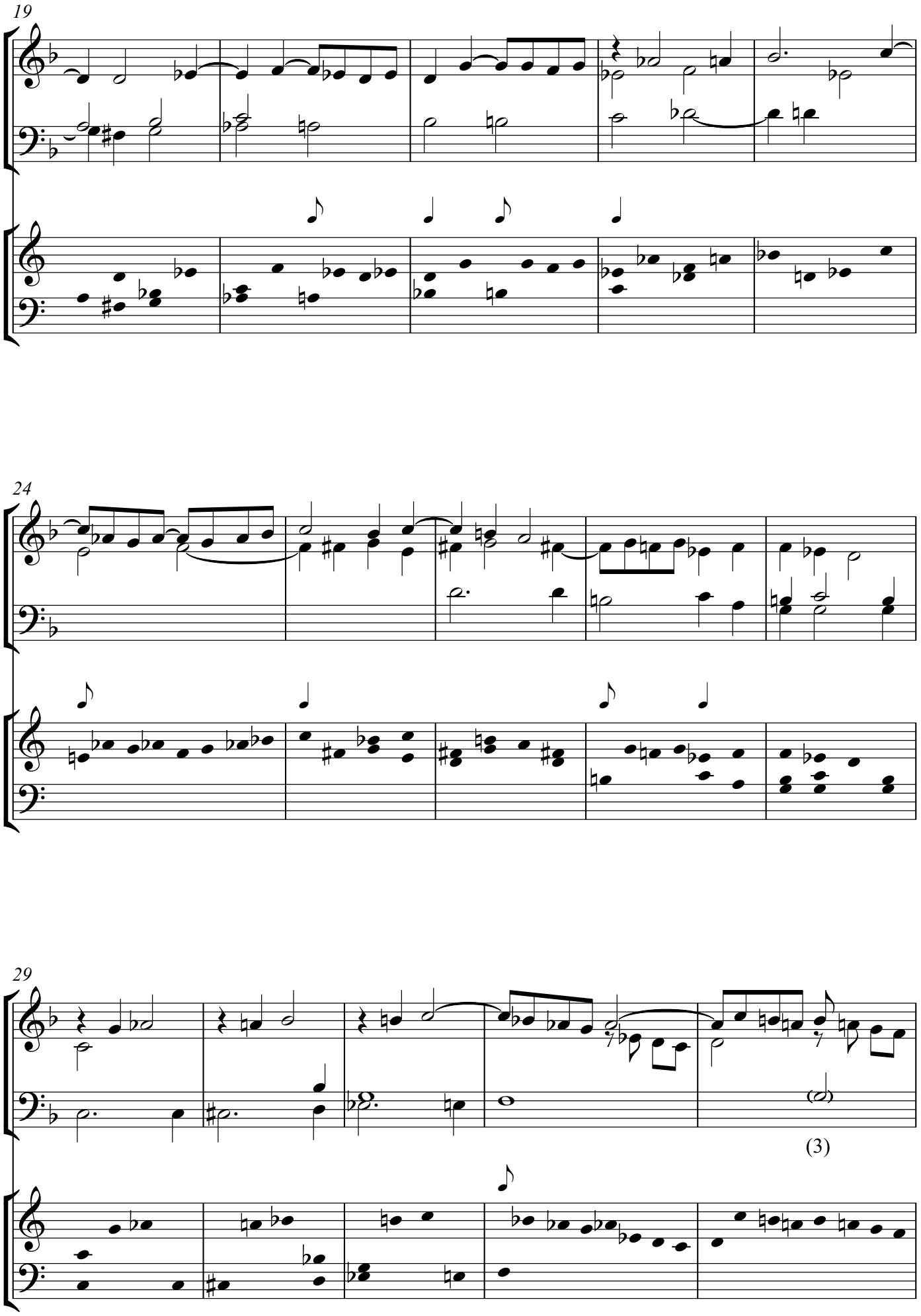

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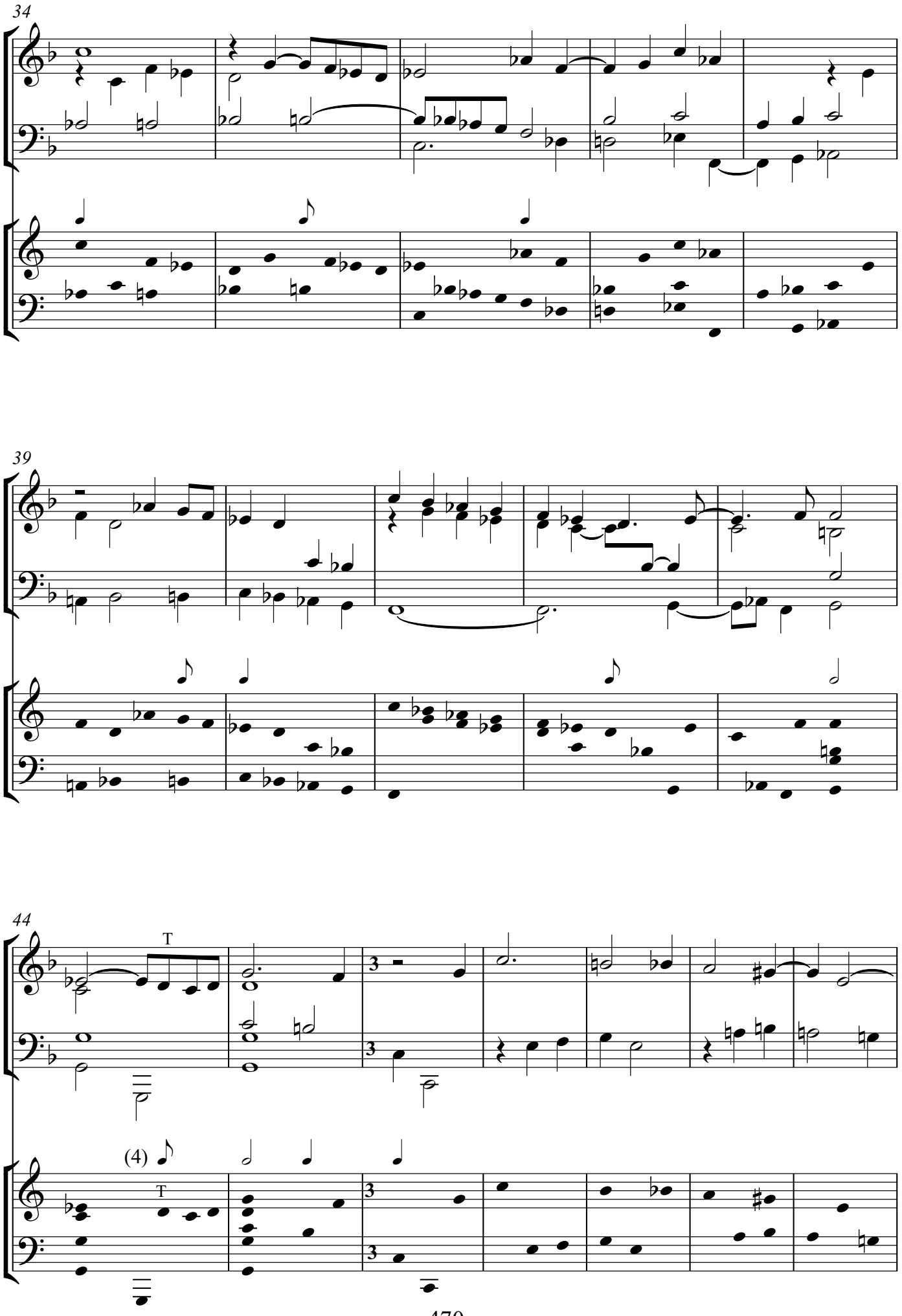

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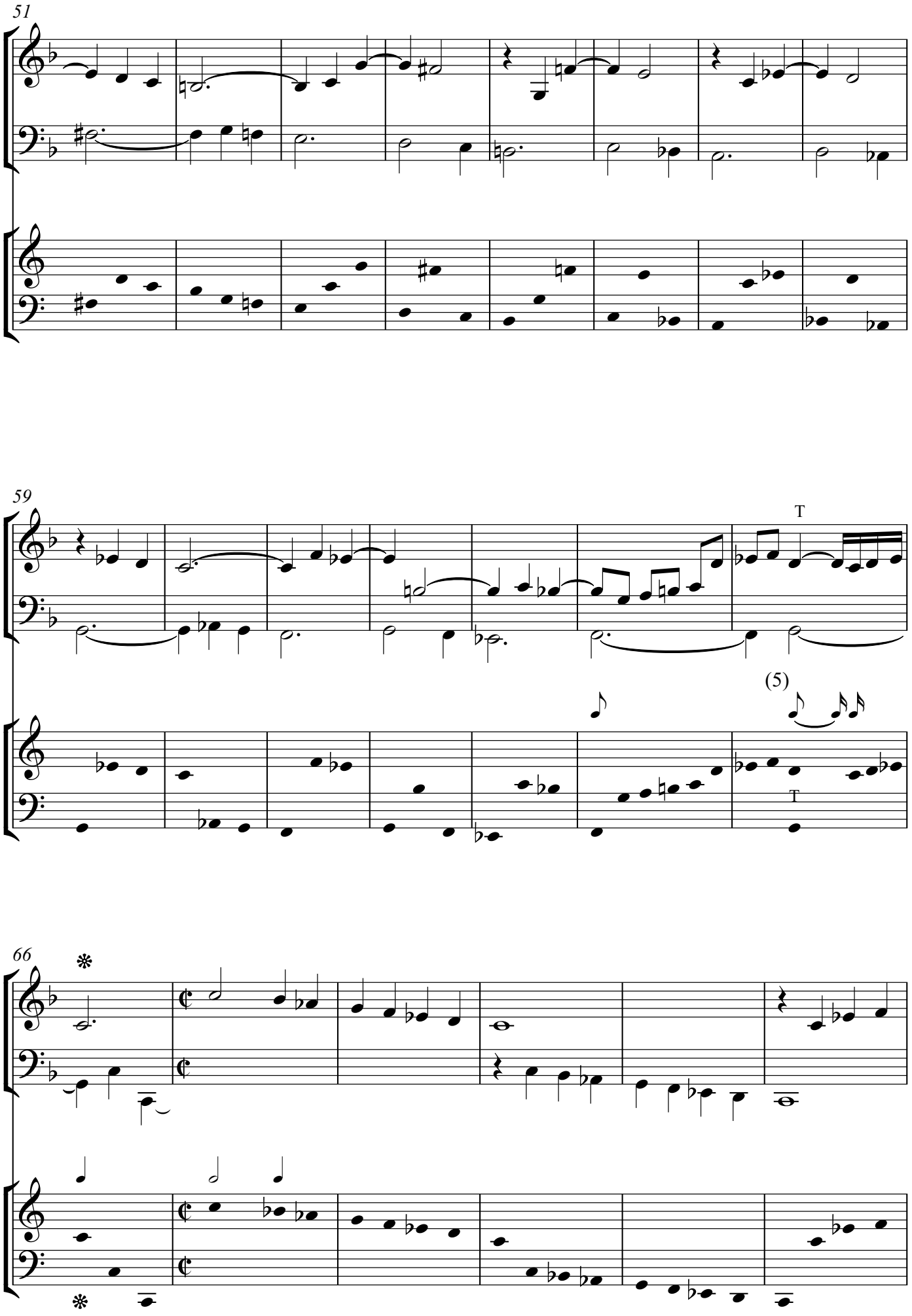

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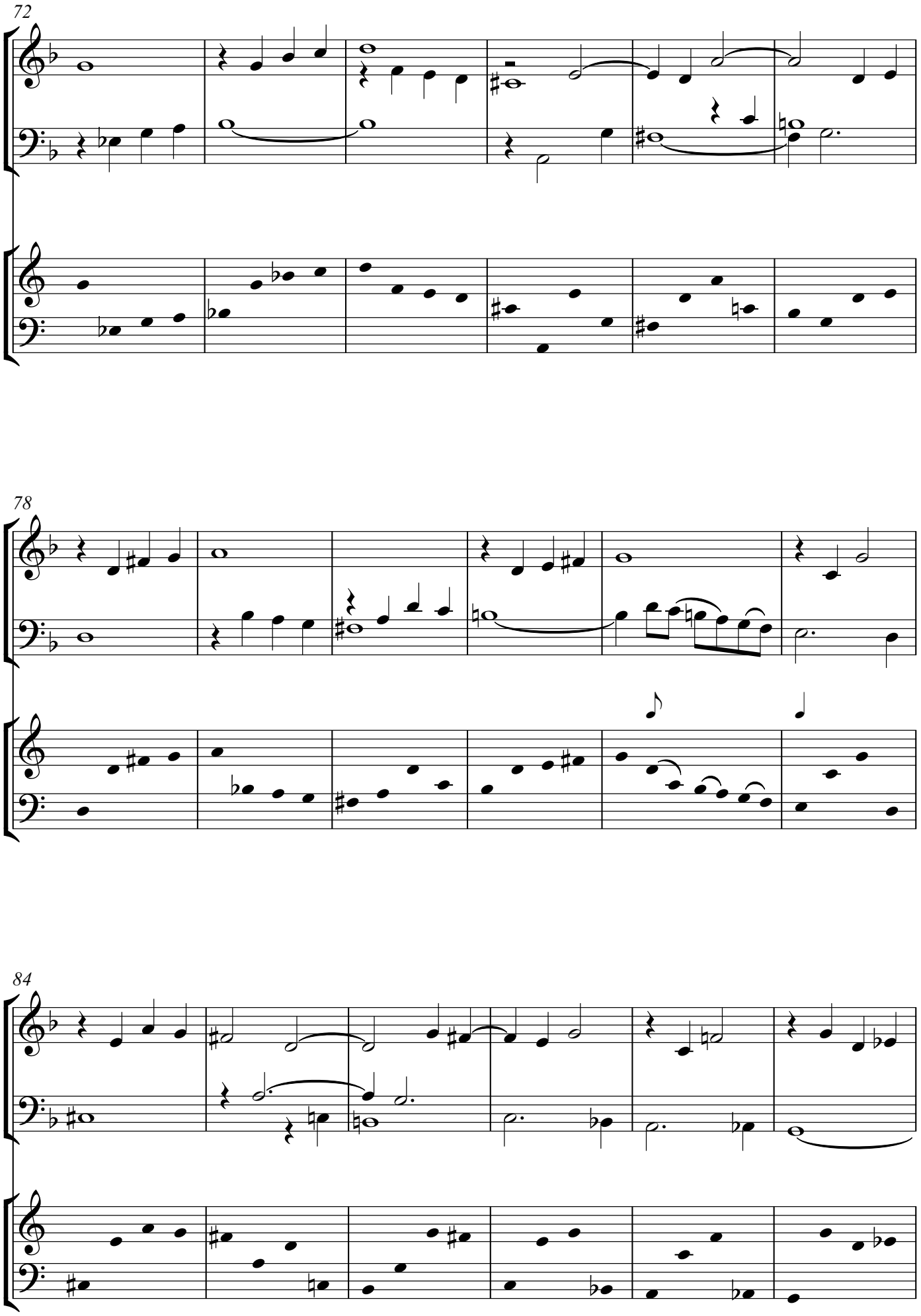

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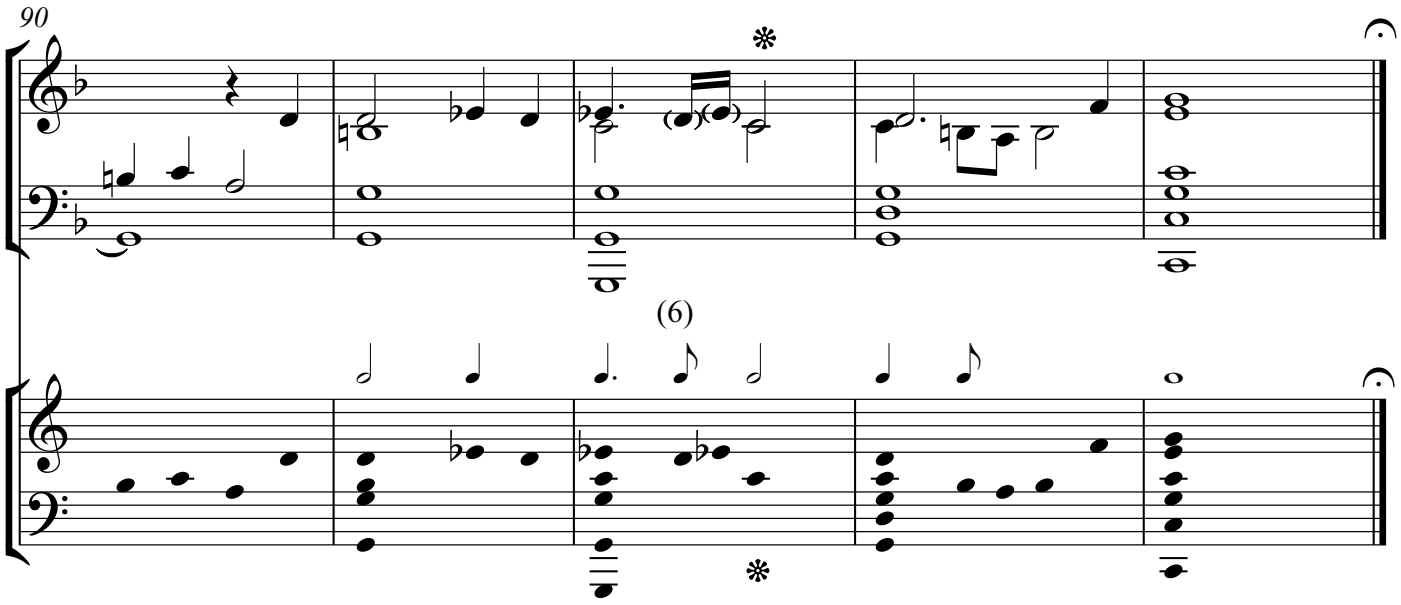

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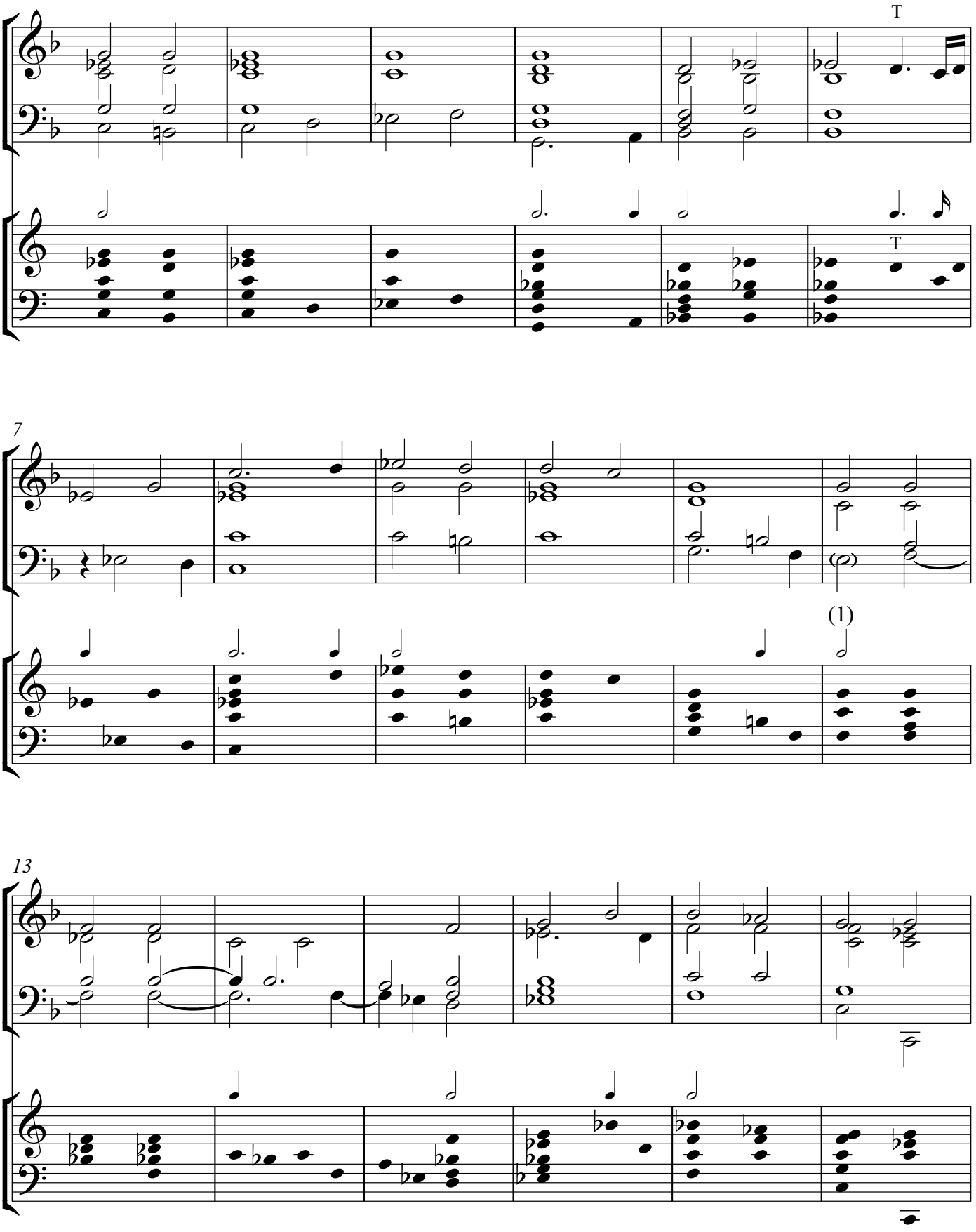
Tastata detta la Cortese

Melii (1614), p. 44



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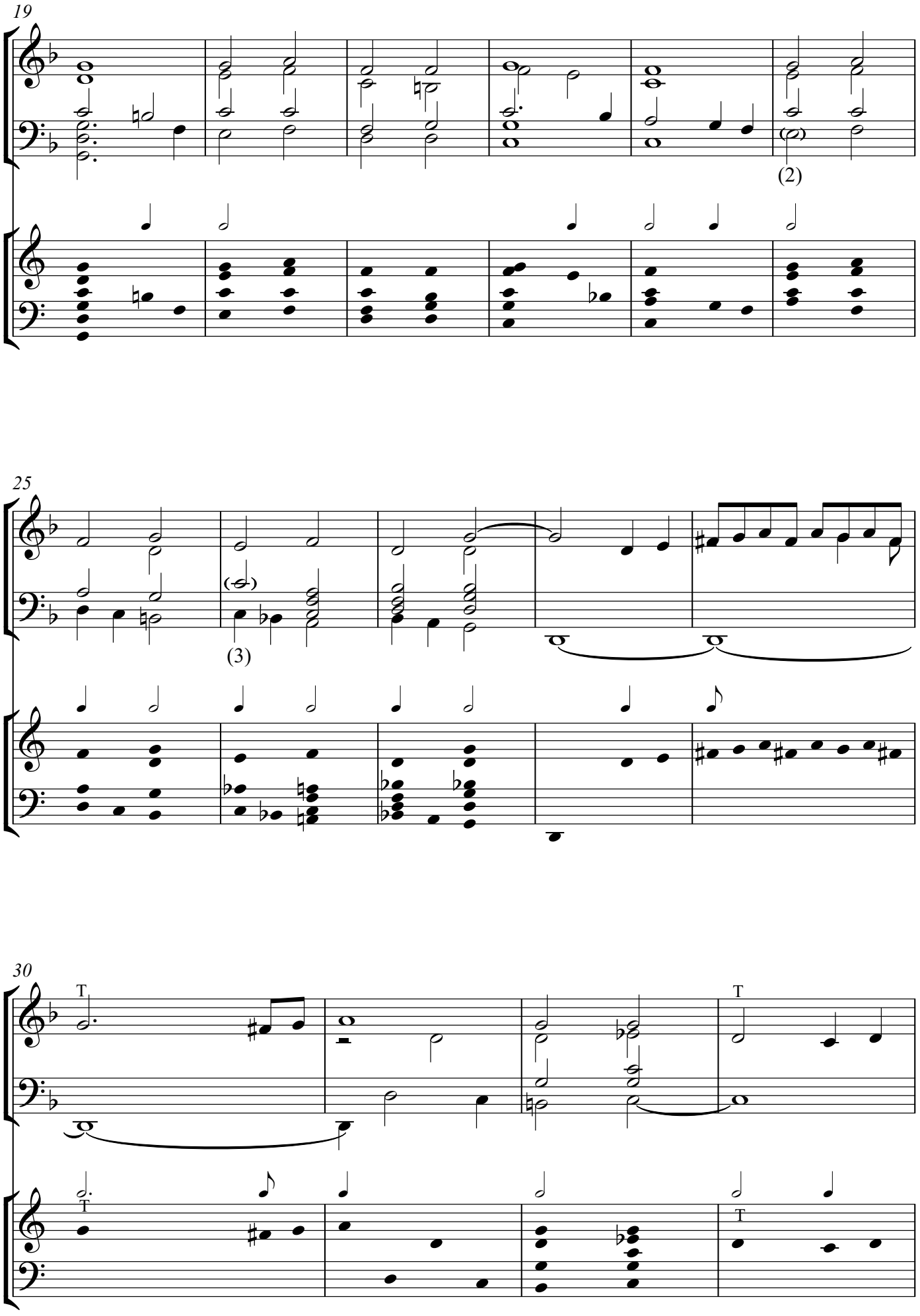

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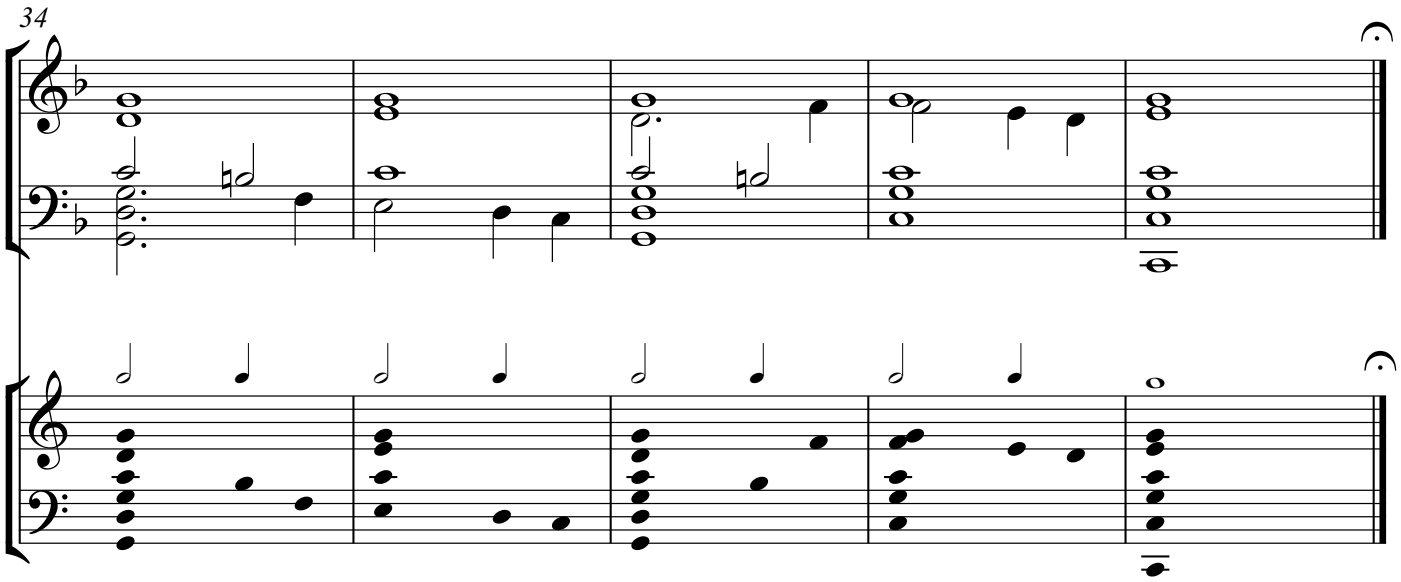

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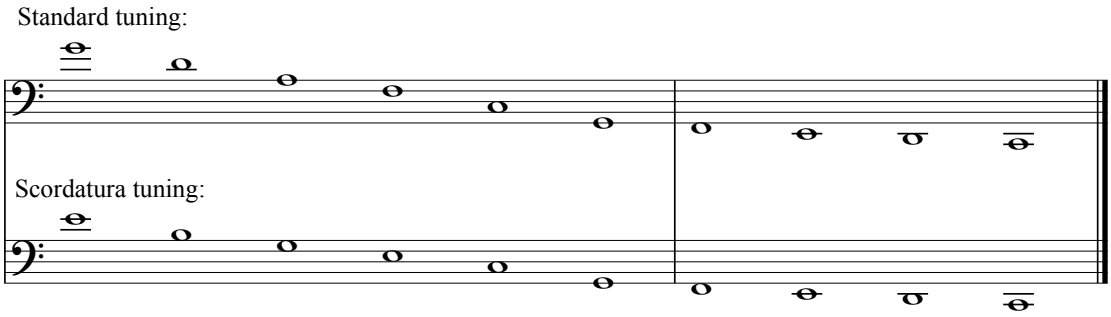
Editorial notes

to the transcriptions from Melii's
Intavolatura di liuto attiorbato libro terzo (1616a)

Scordatura:

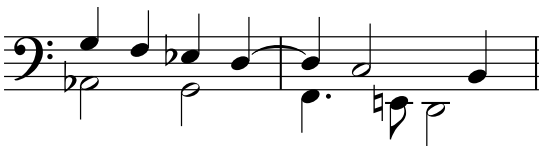
Melii's third book requires the lute to be tuned in a *scordatura* tuning. The *Regola per acordare il lauto* at the beginning of the book instructs the lutenist to start from the bass note (i.e. the sixth course), which is to be tuned as desired ("*Il basso come à te piace*"). The other courses are then tuned according to prescribed intervals to this bass. Melii indicated this with tablature, showing each open string concordant with a fretted note on its lower adjacent string. Assuming a nominal G tuning for the sixth course, the resultant *scordatura* tuning, compared to the standard tuning, is thus:



The *Regola* only gives such instructions for the first ten courses, stating that the eleventh, twelfth and thirteenth courses are tuned as per usual on the "*Lauto Attiorbato*".

Notes to Canzone detta la Barbarina:

(1) If it is assumed that the tablature number '2' at the end of bar 29 should have appeared on the fifth rather than on the sixth course, the resultant passage in bars 29 to 30 is somewhat less disappointing:



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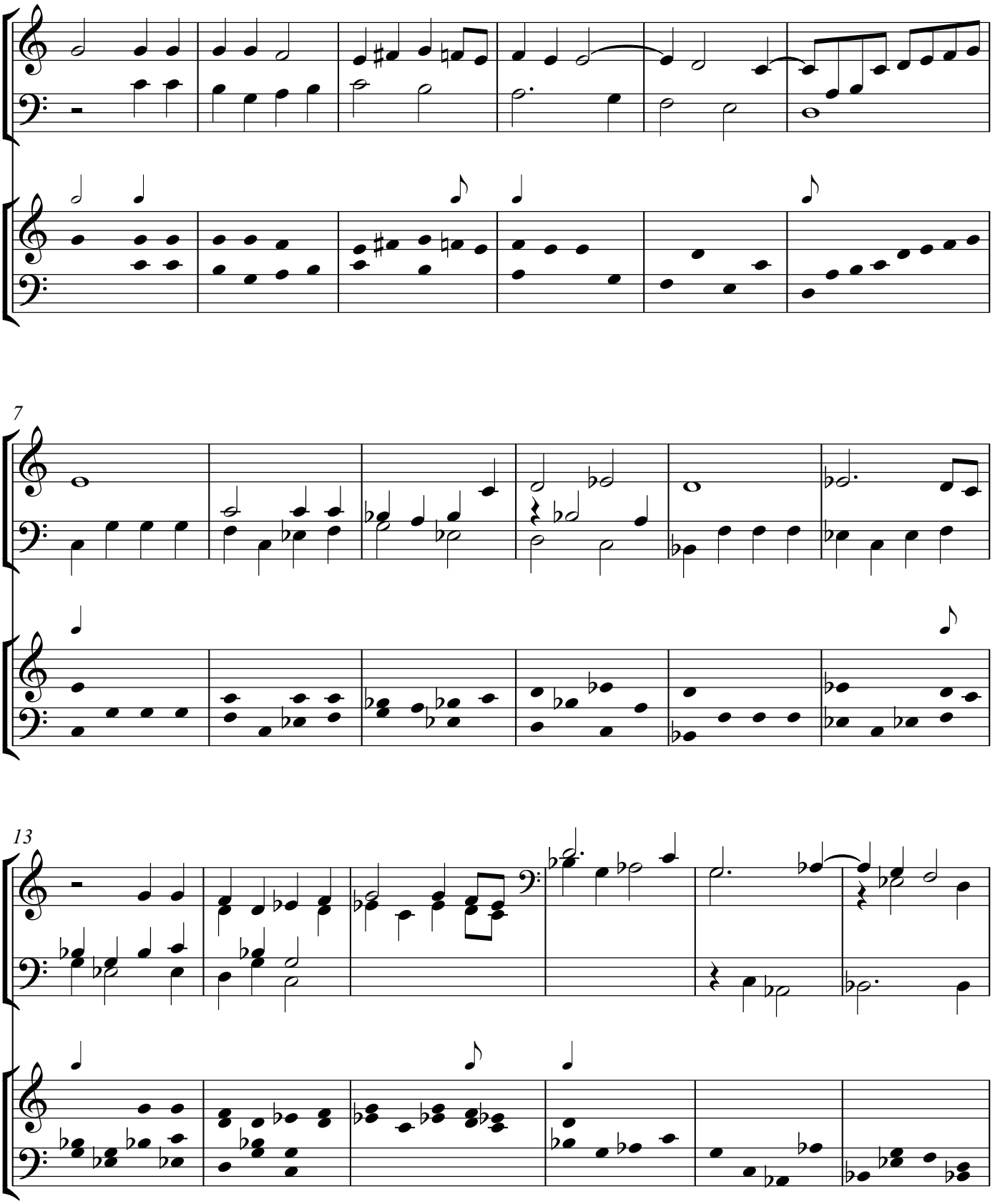
Canzone detta la Barbarina

Melii (1616a), pp. 19 - 20



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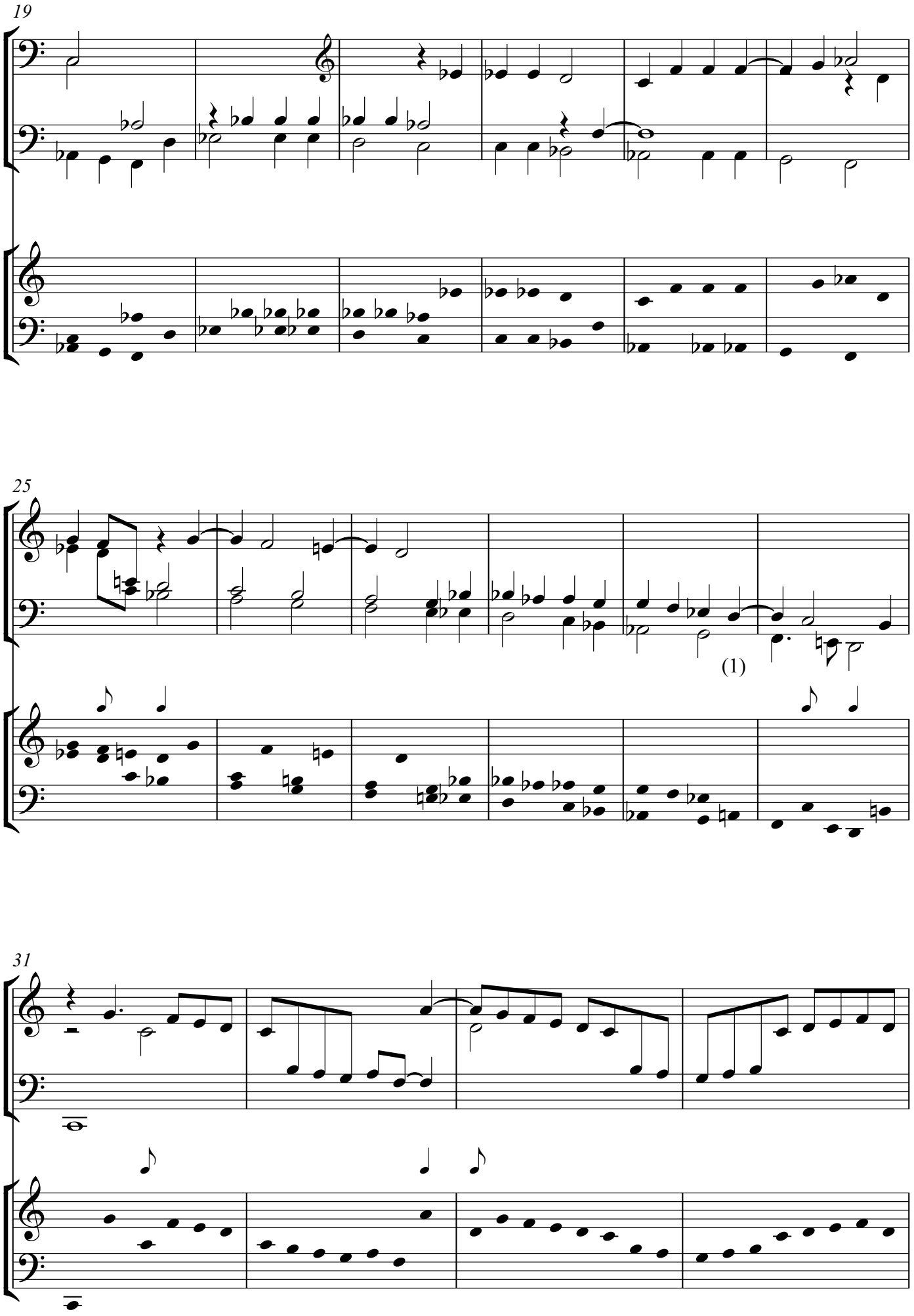

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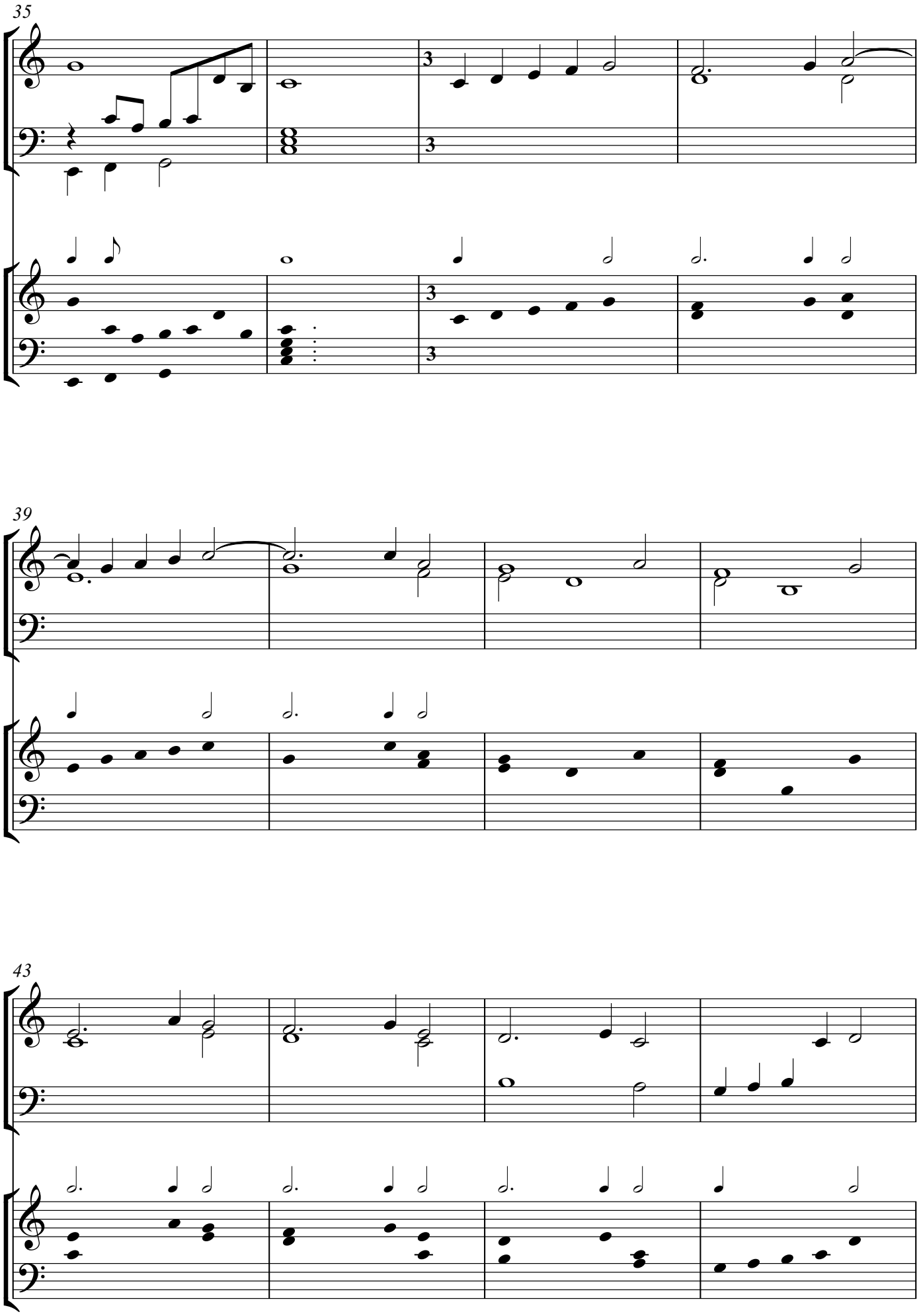

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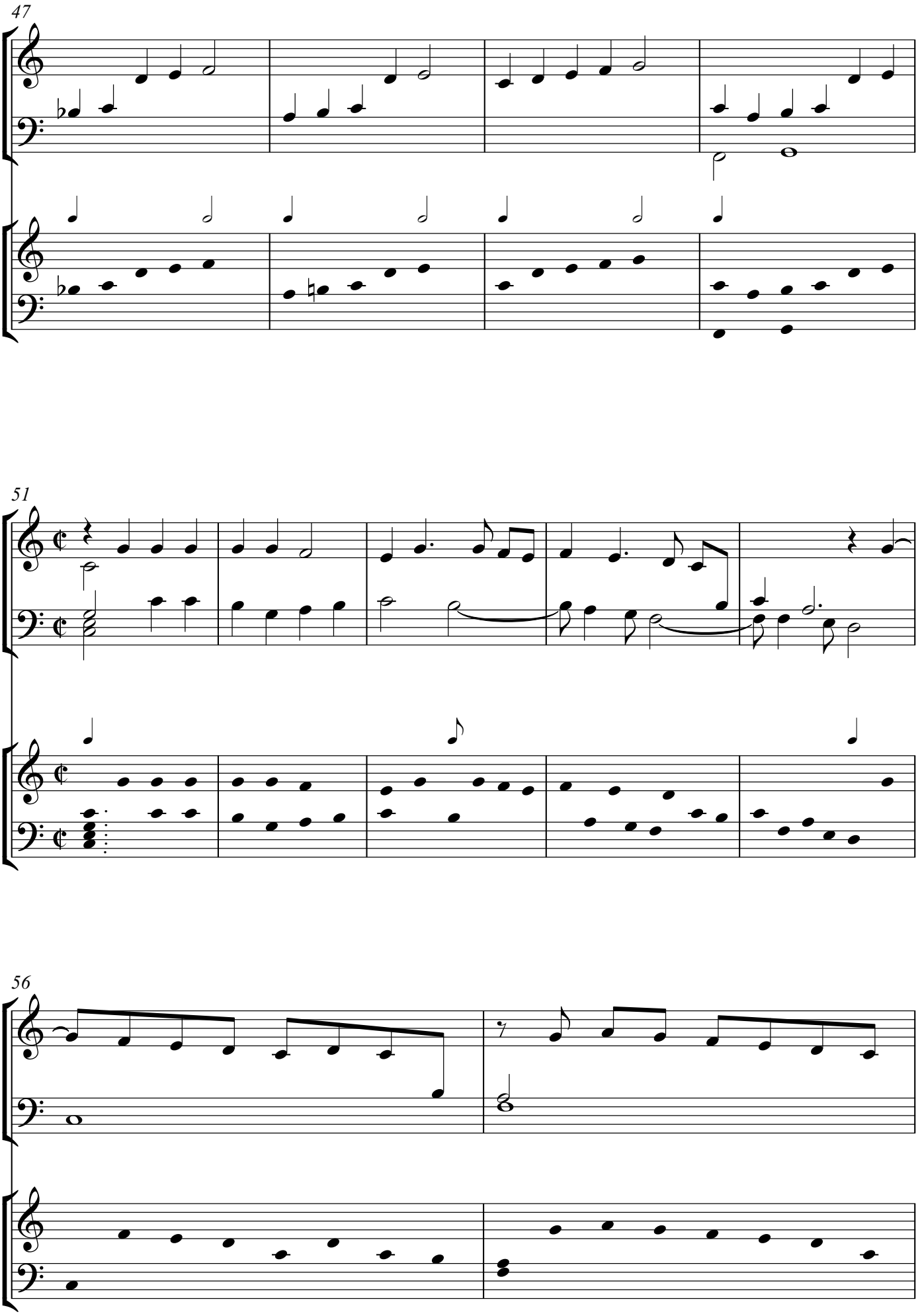

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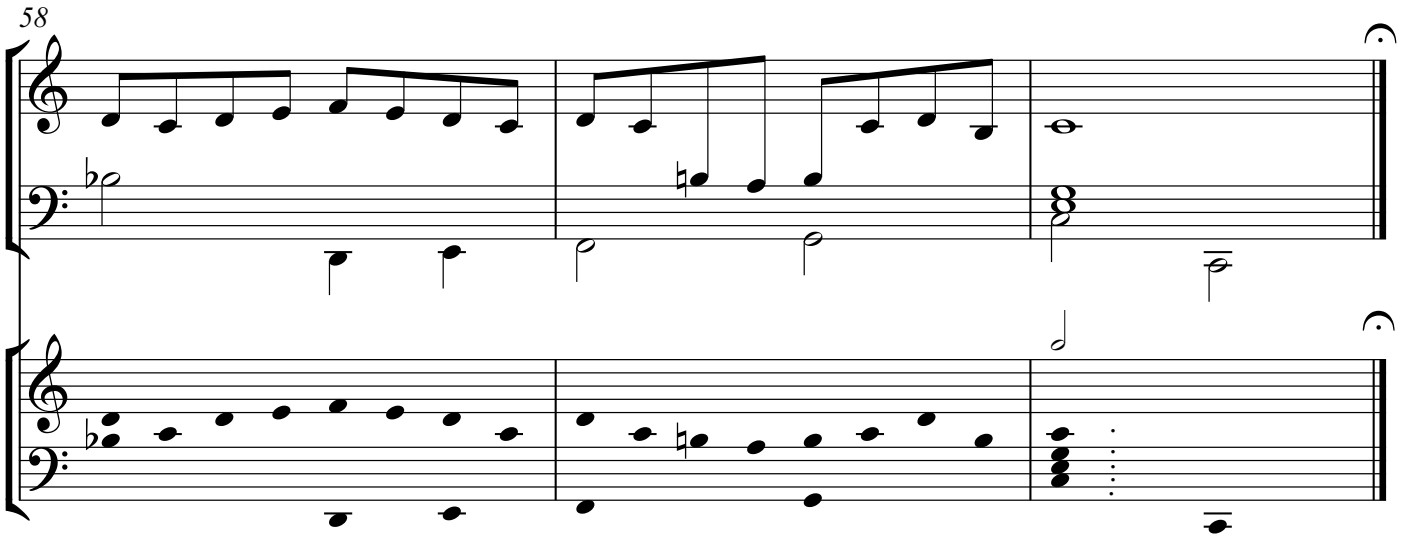

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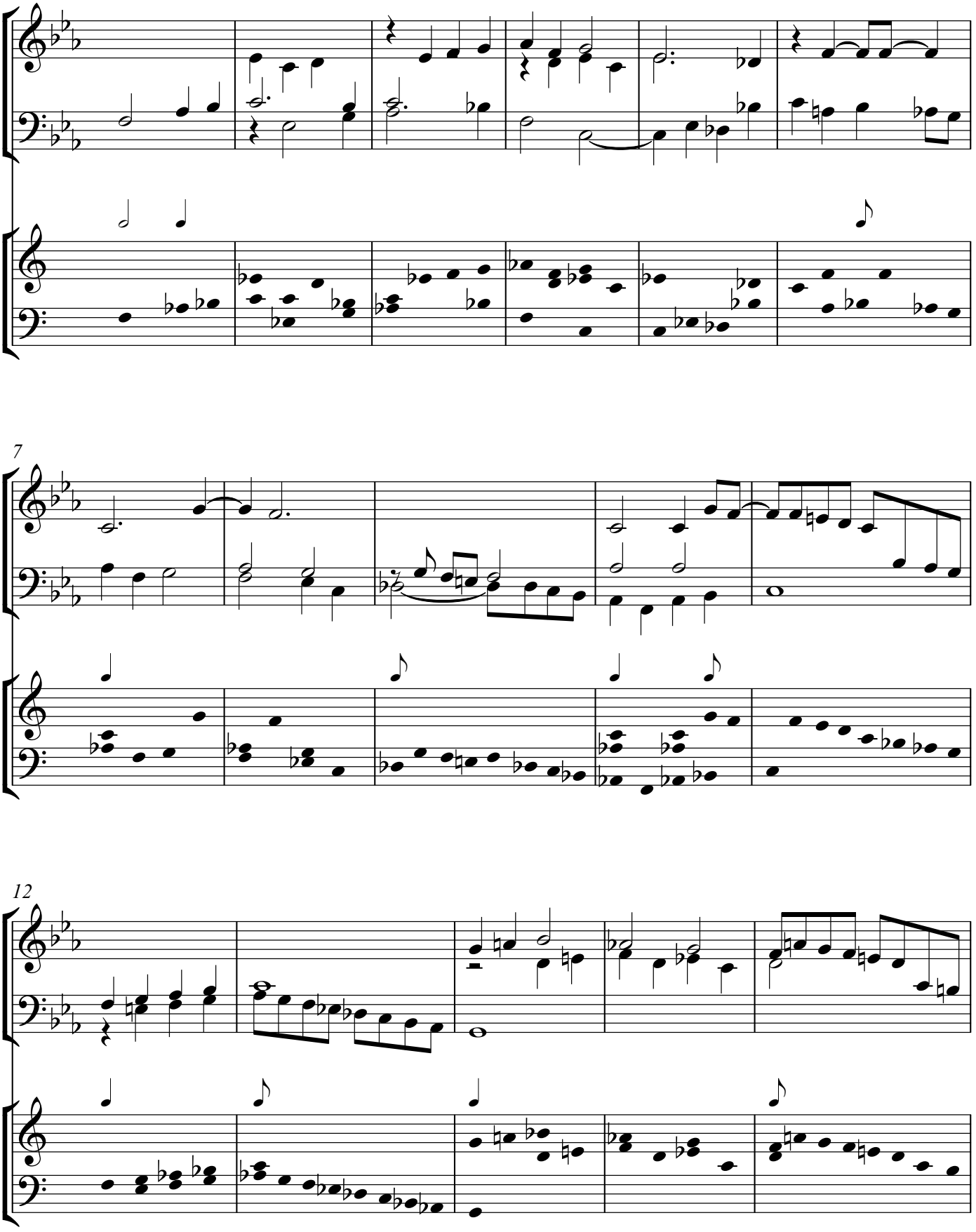
Capriccio detto l'Estraos

Melii (1616a), pp. 21 - 22



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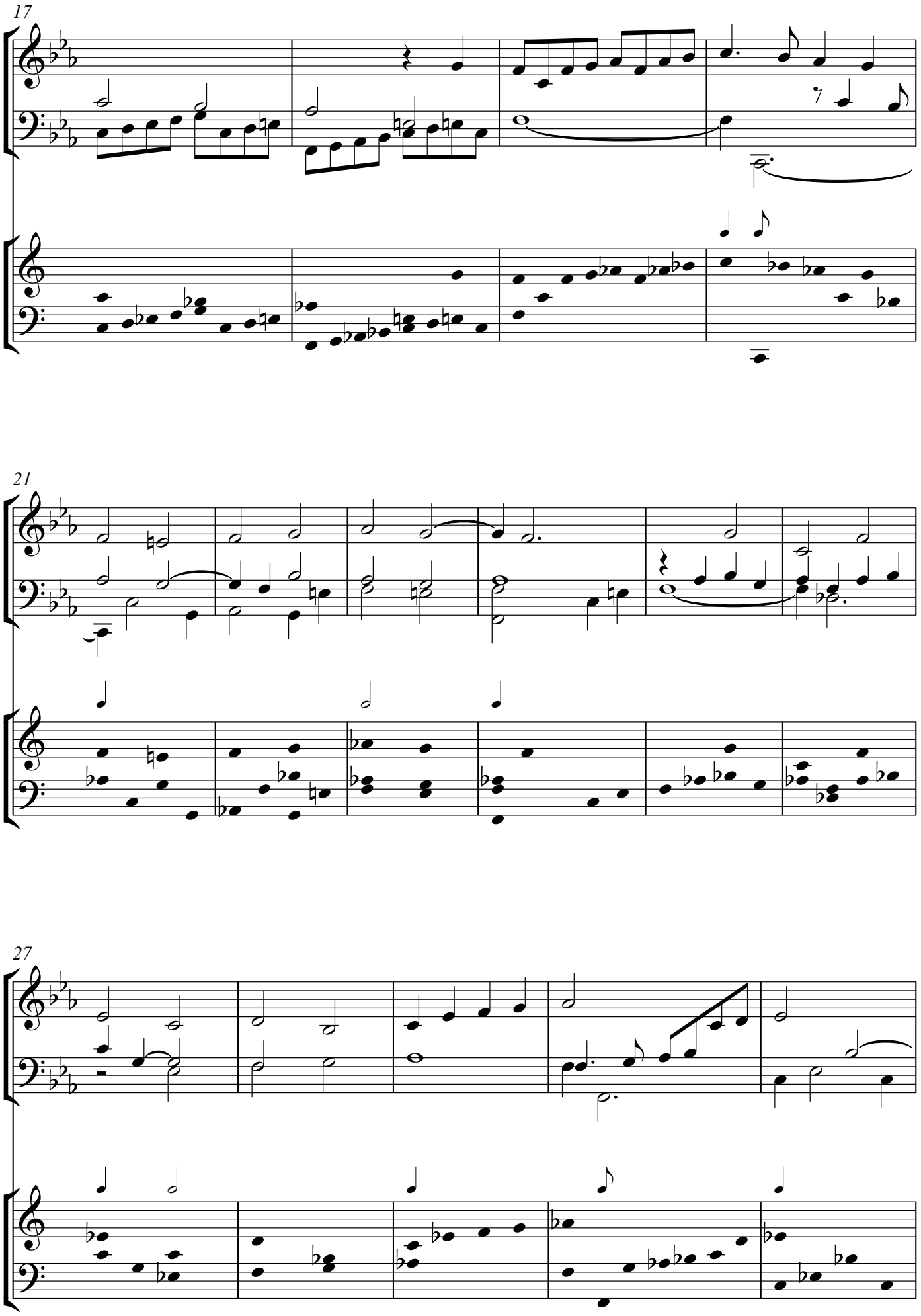

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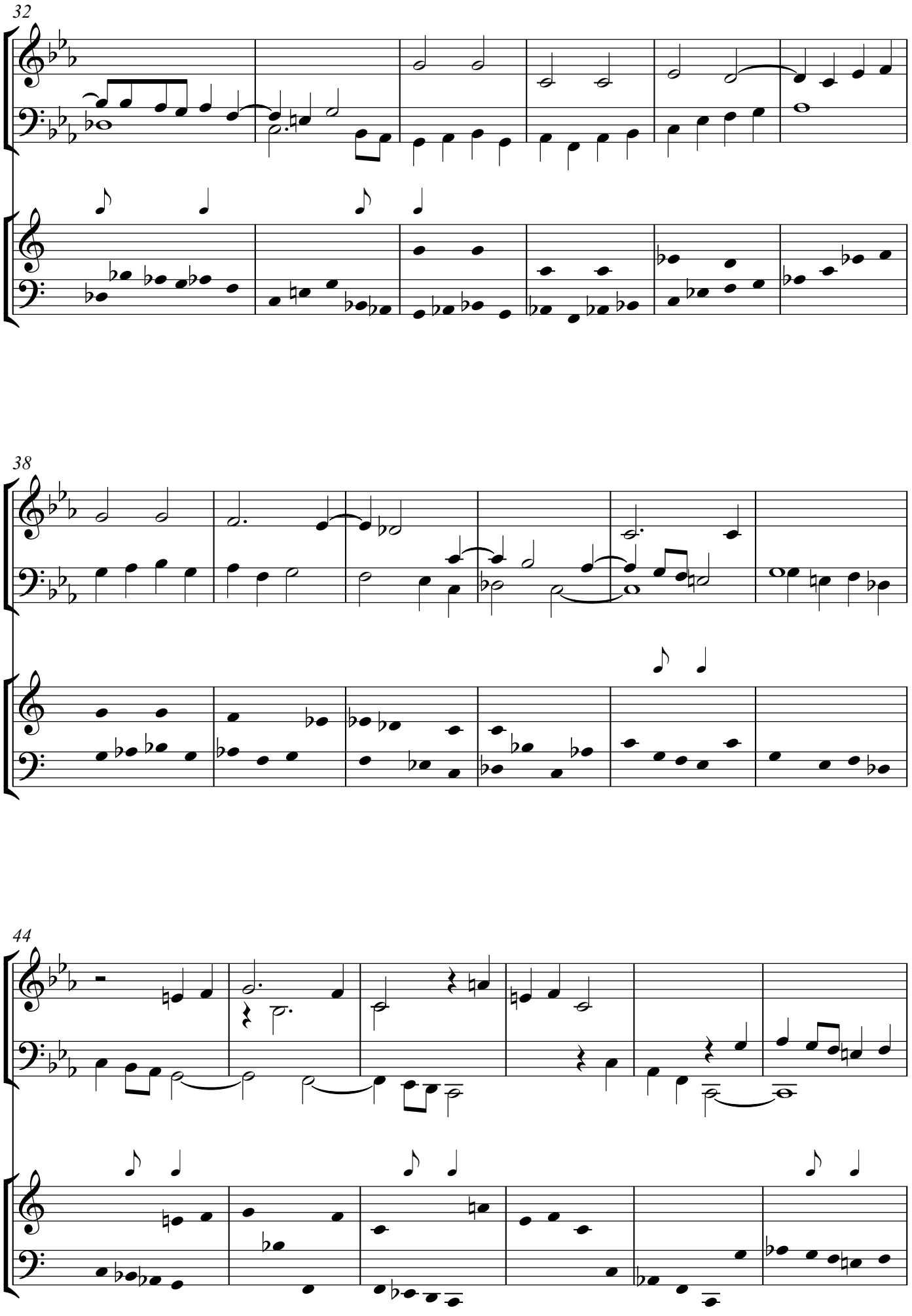

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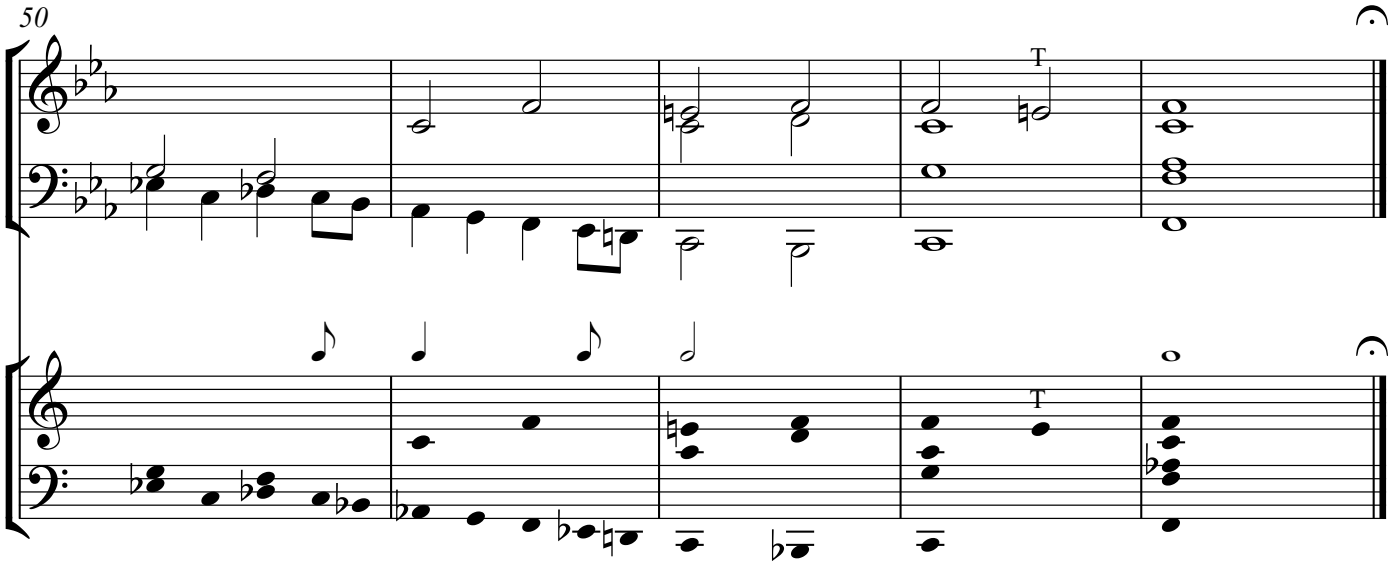

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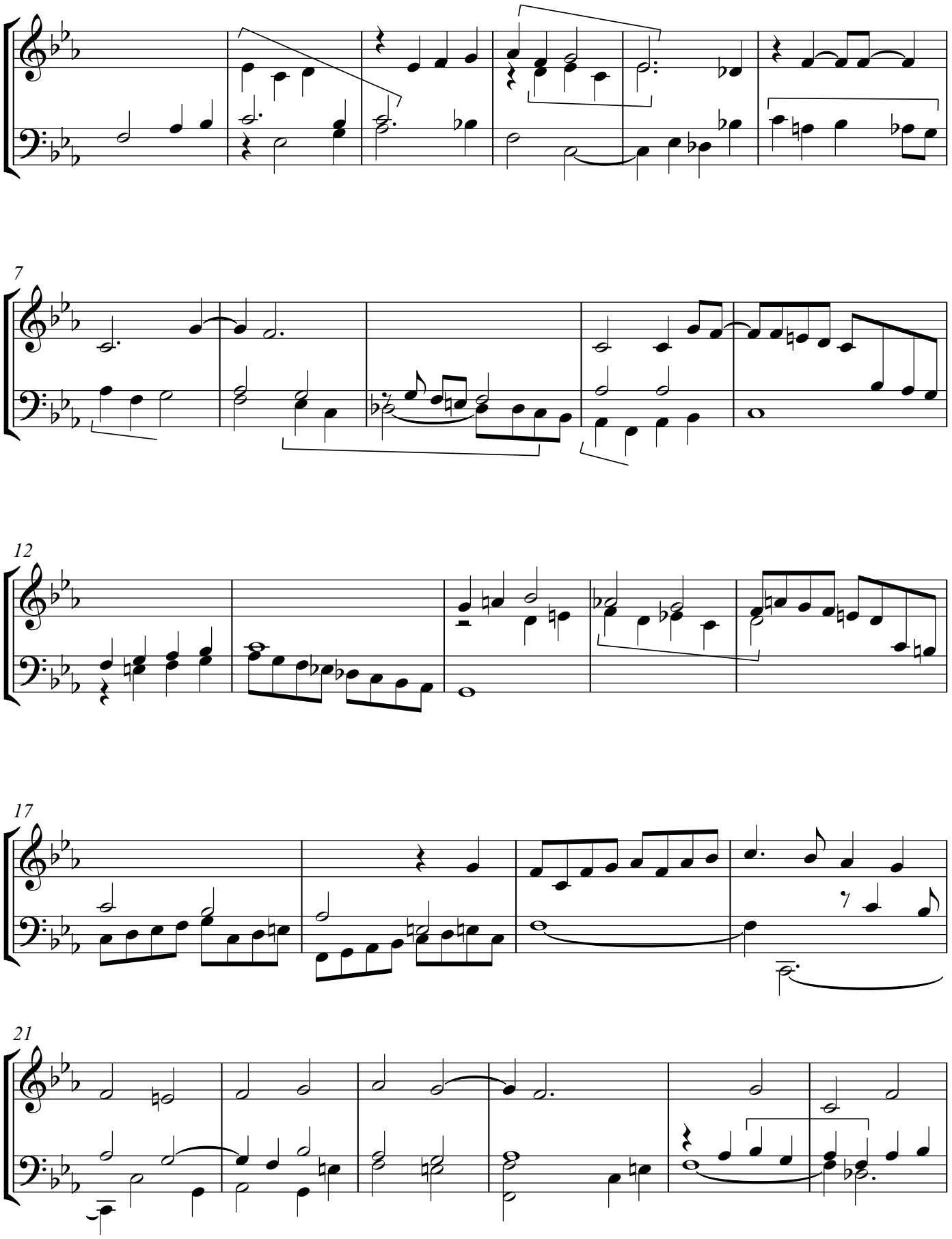
Capriccio detto l'Estraos

(Analytical score)

Melii (1616a), pp. 21 - 22



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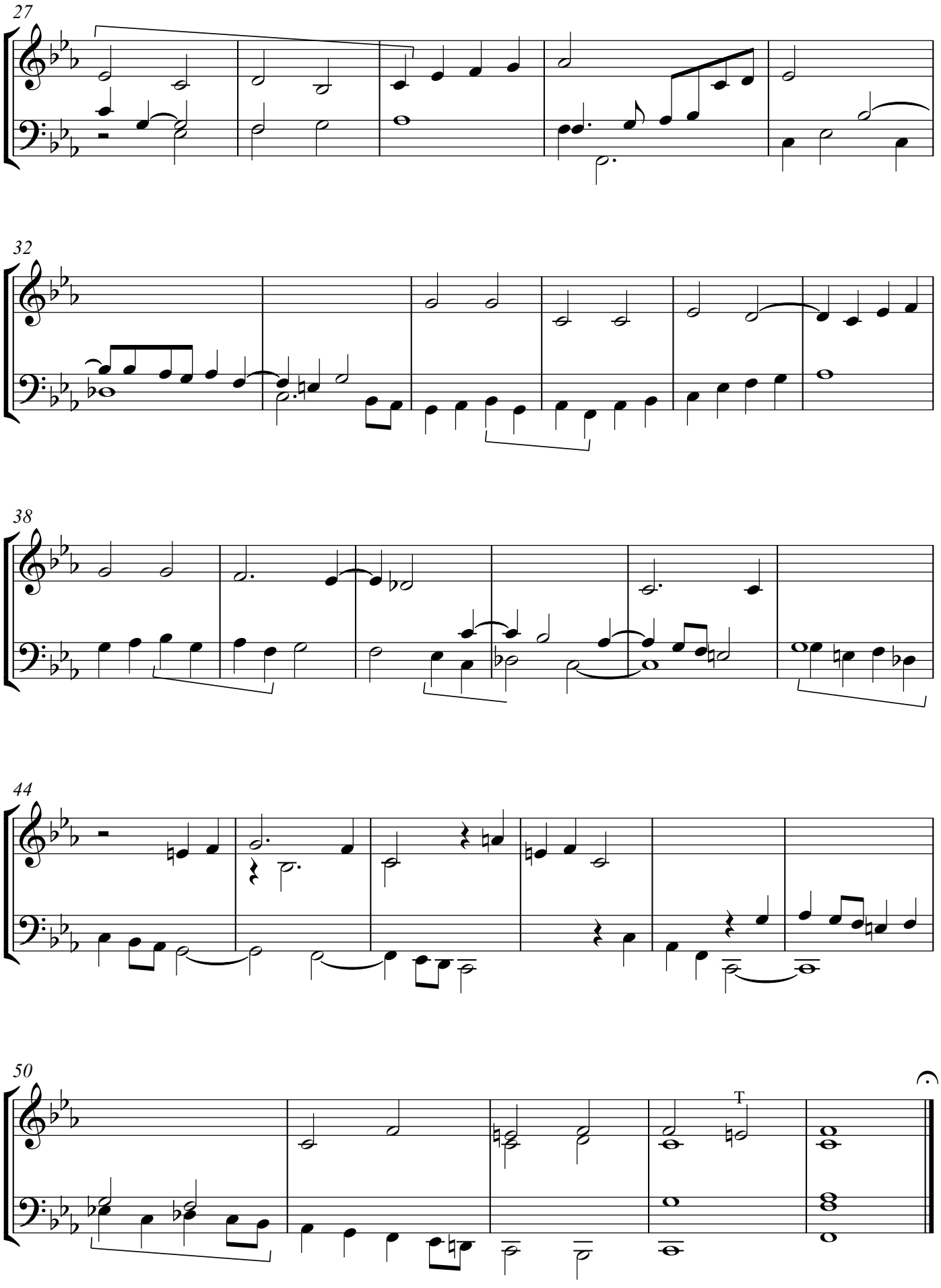

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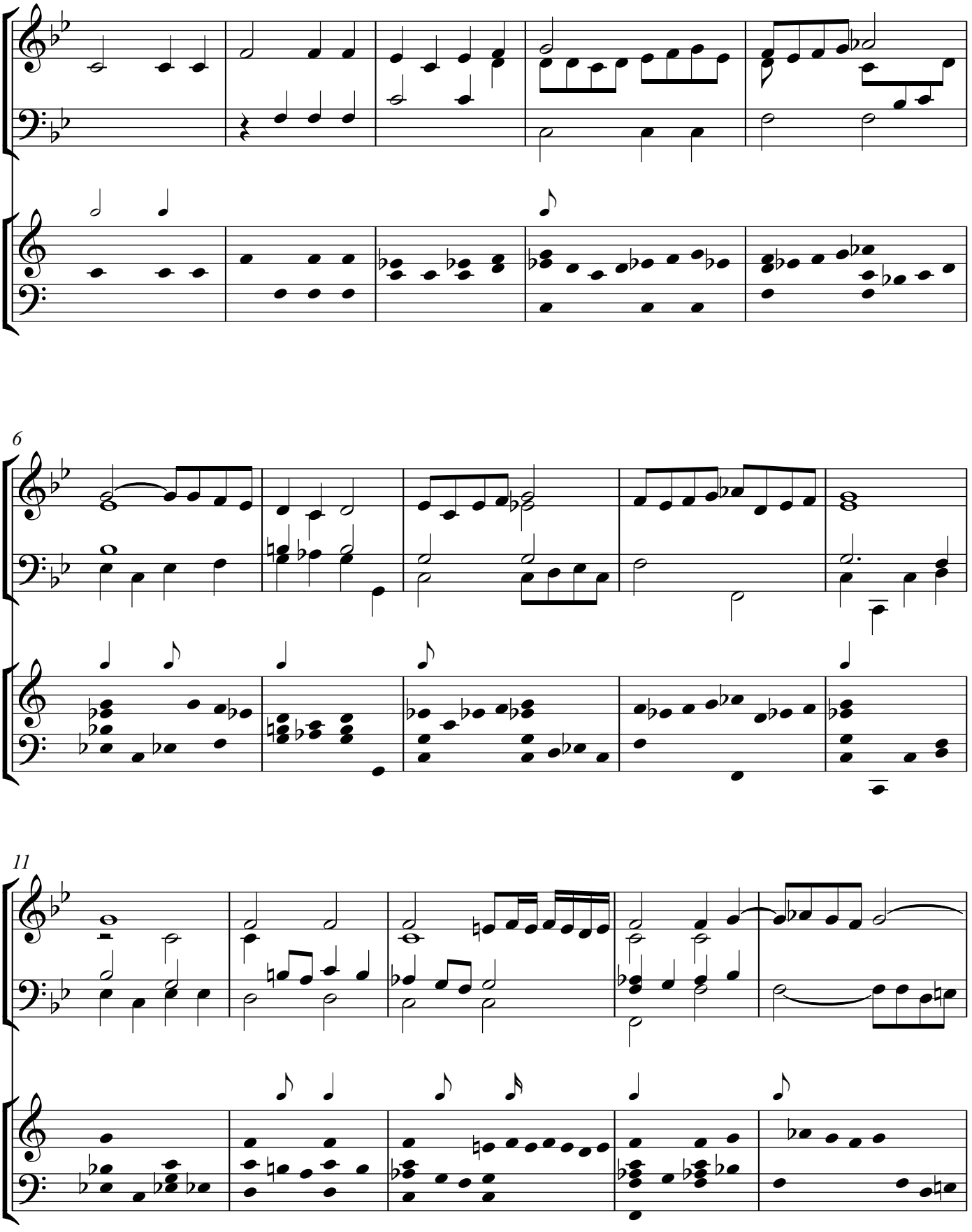
Vestiva i Colli passeggiato dall'Autore.

Melii (1616a), pp. 25 - 27



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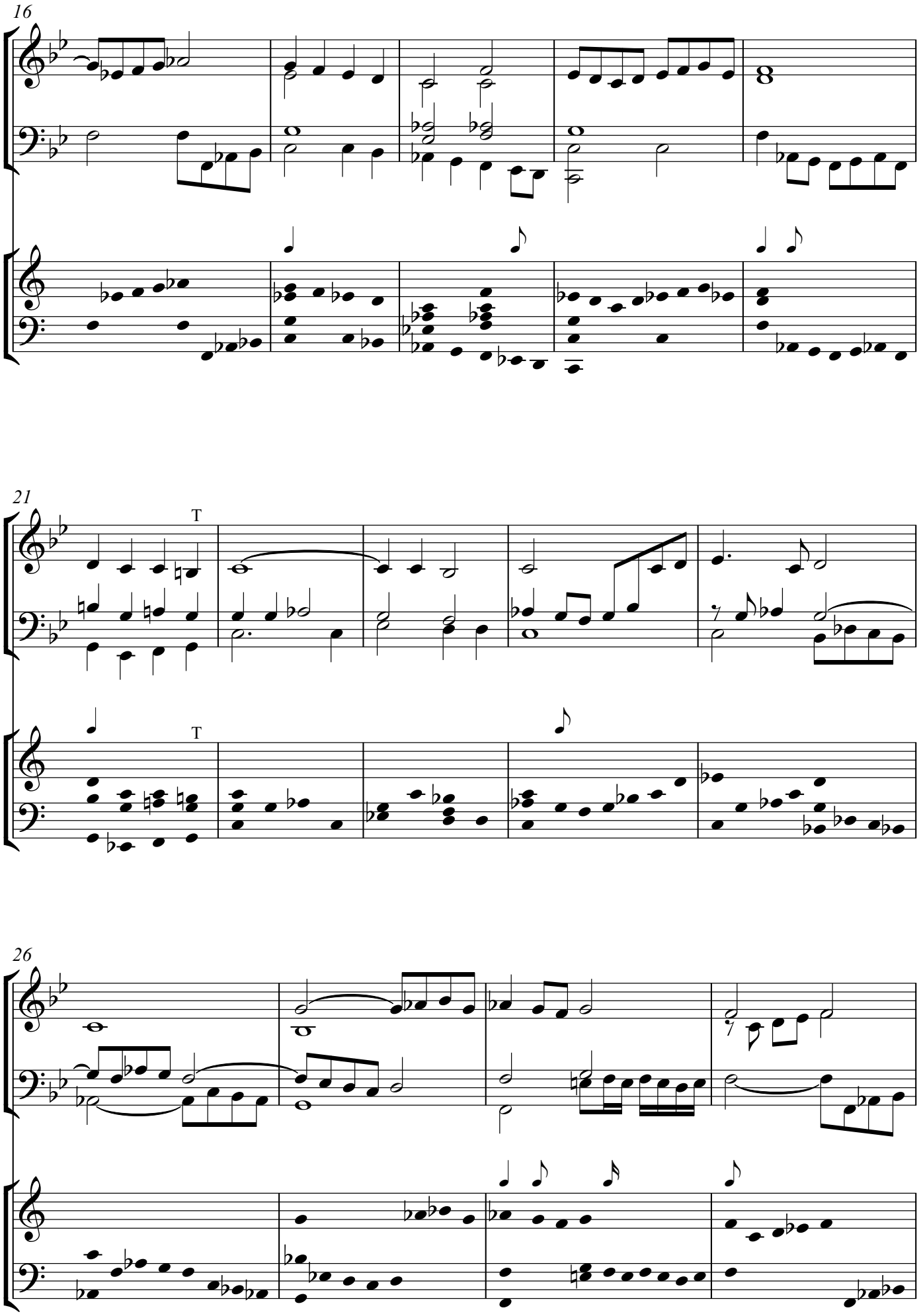

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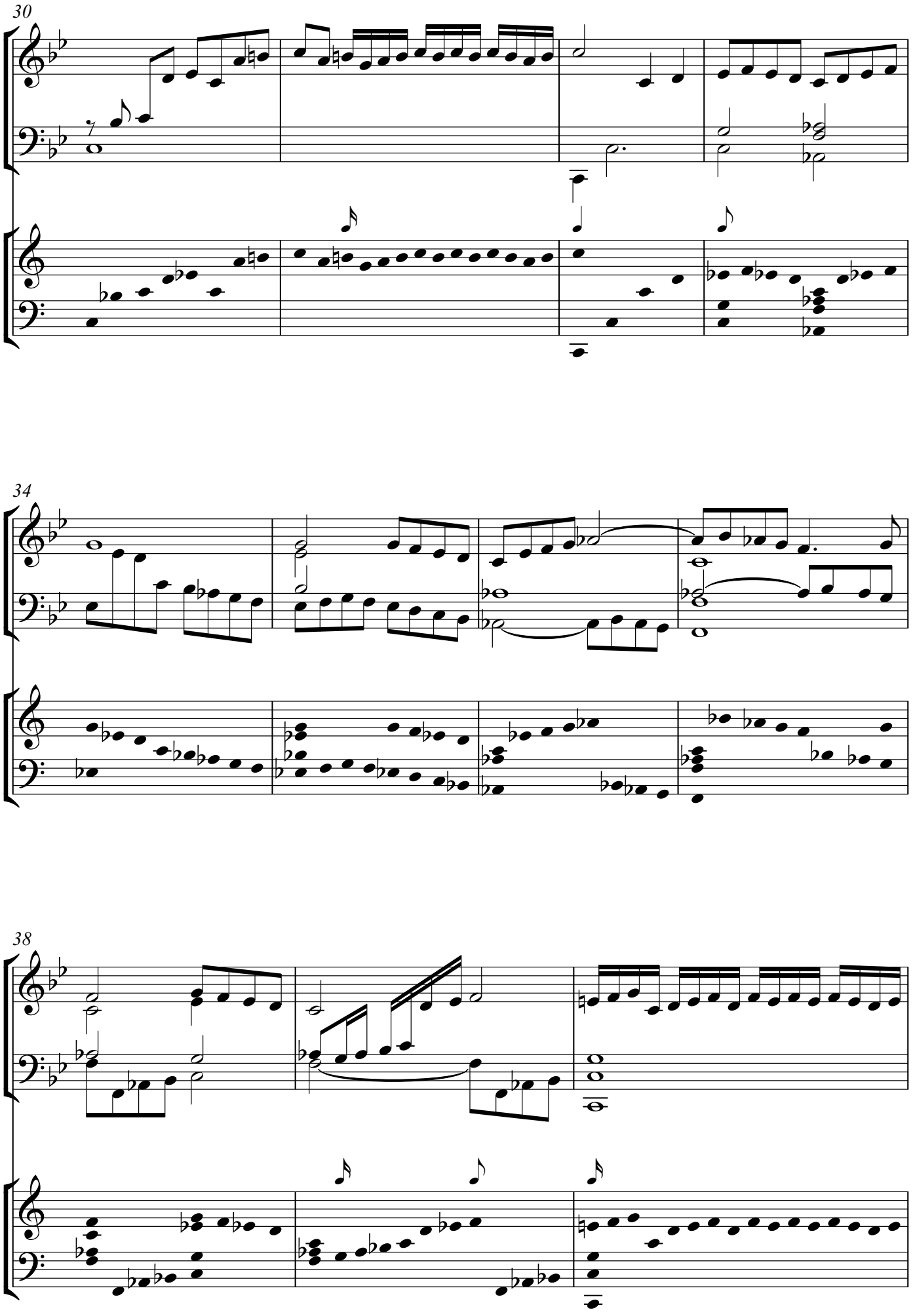

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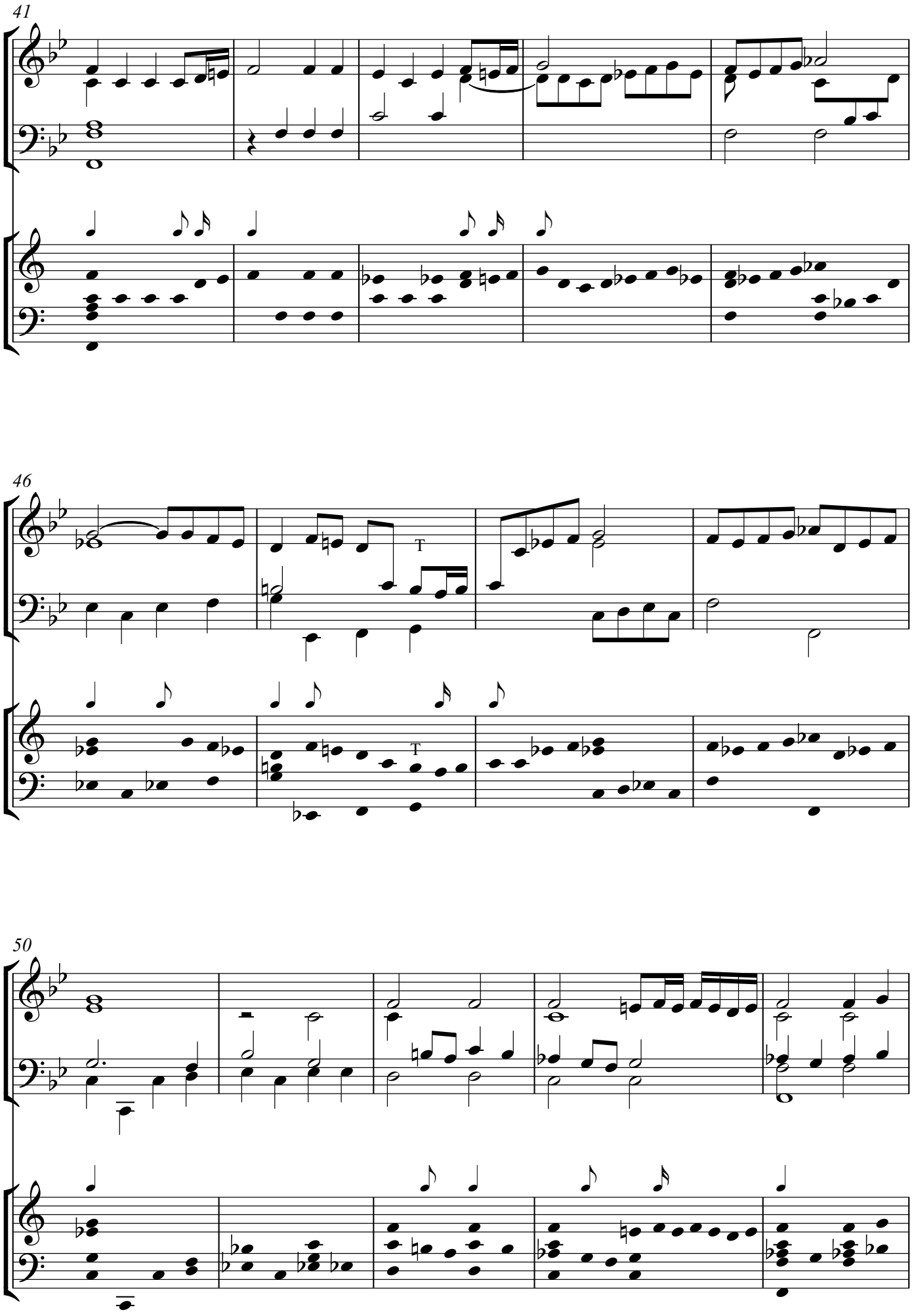

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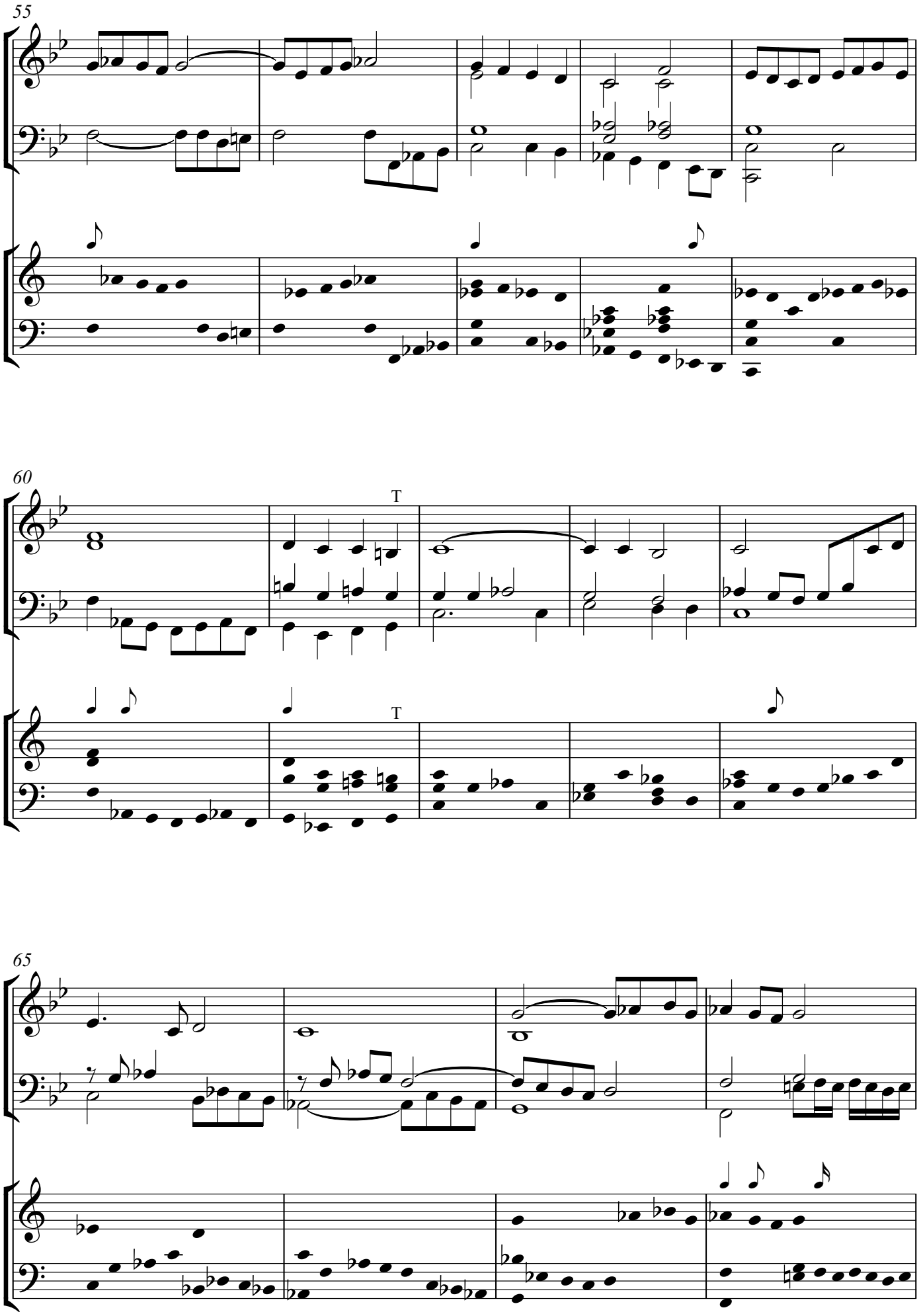

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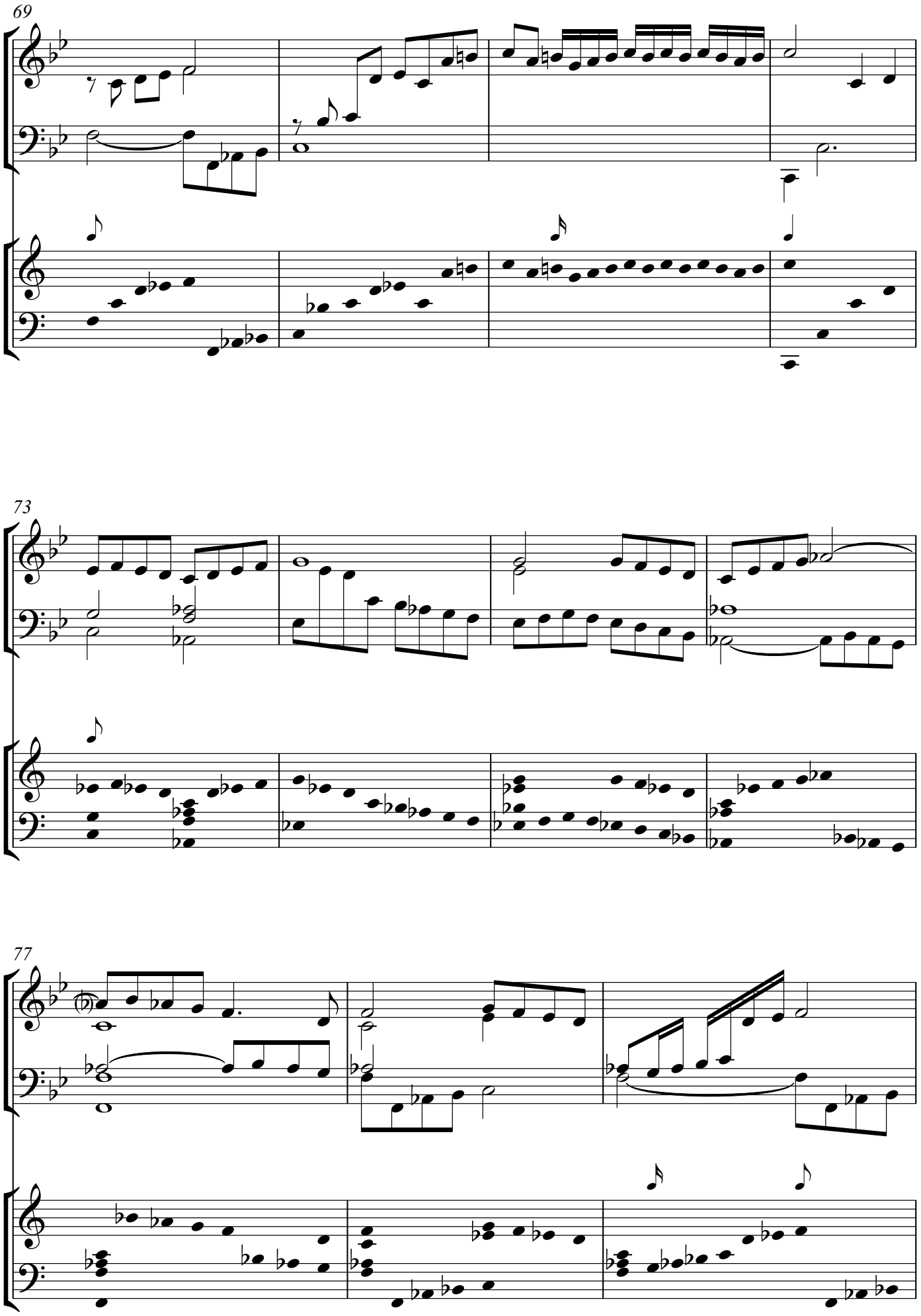

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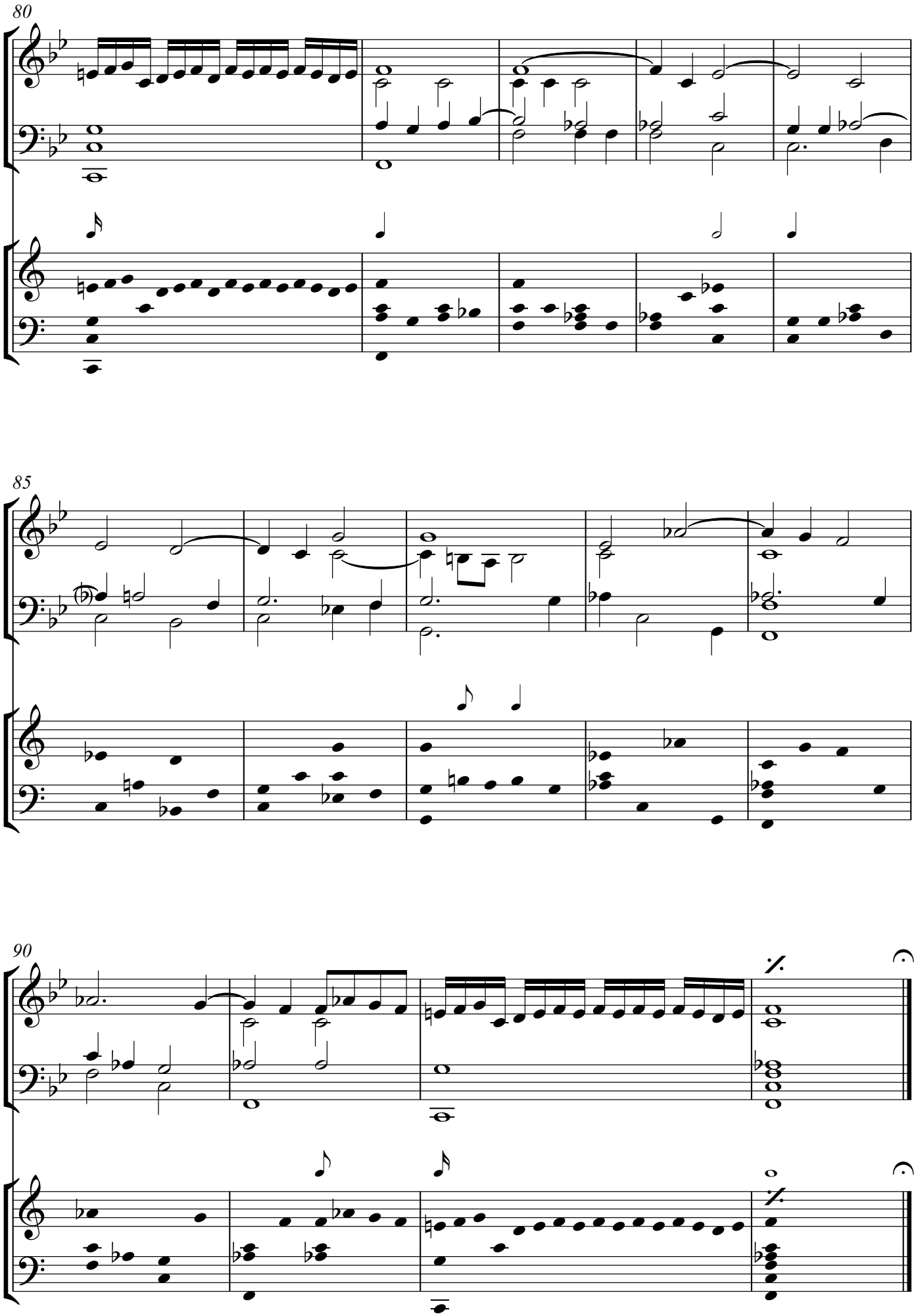

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Editorial notes

to the transcriptions from Melii's
Intavolatura di liuto attiorbato libro quarto (1616b)

Notes to Capricio detto il gran Matthias:

(1) The rhythmic indication for the second bar exceeds the length of a regular bar. In the interpretative transcription I have therefore suggested that the original dotted crotchet should correctly have appeared without a dot.

(2) The alignment of the rhythmic indication is incorrect in the original tablature.

(3) The rhythmic indication is missing in the original, but it is clear from the barring that crotchet rhythms are intended here.

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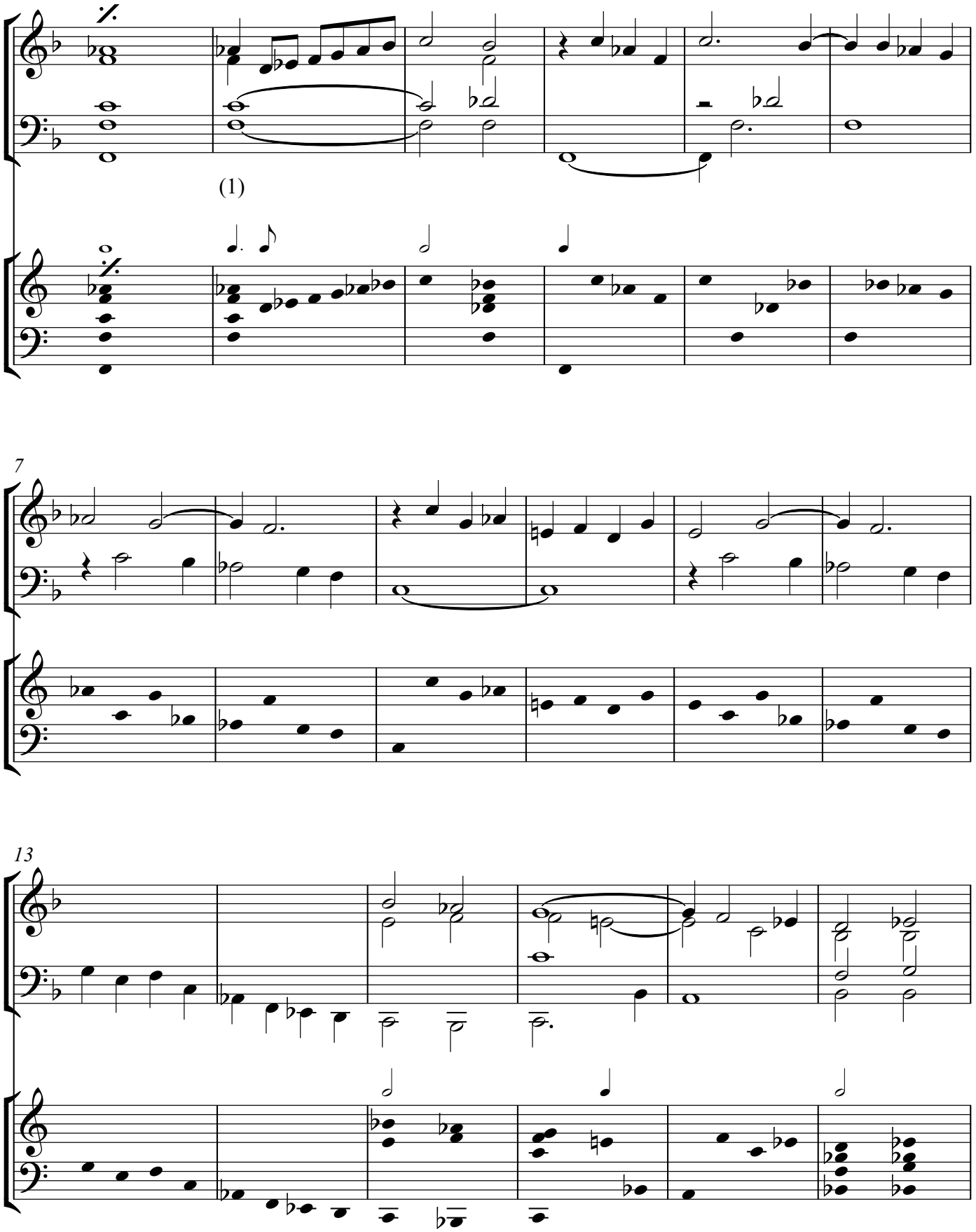
Capricio detto il gran Matias

Melii (1616b), pp. 1 - 2



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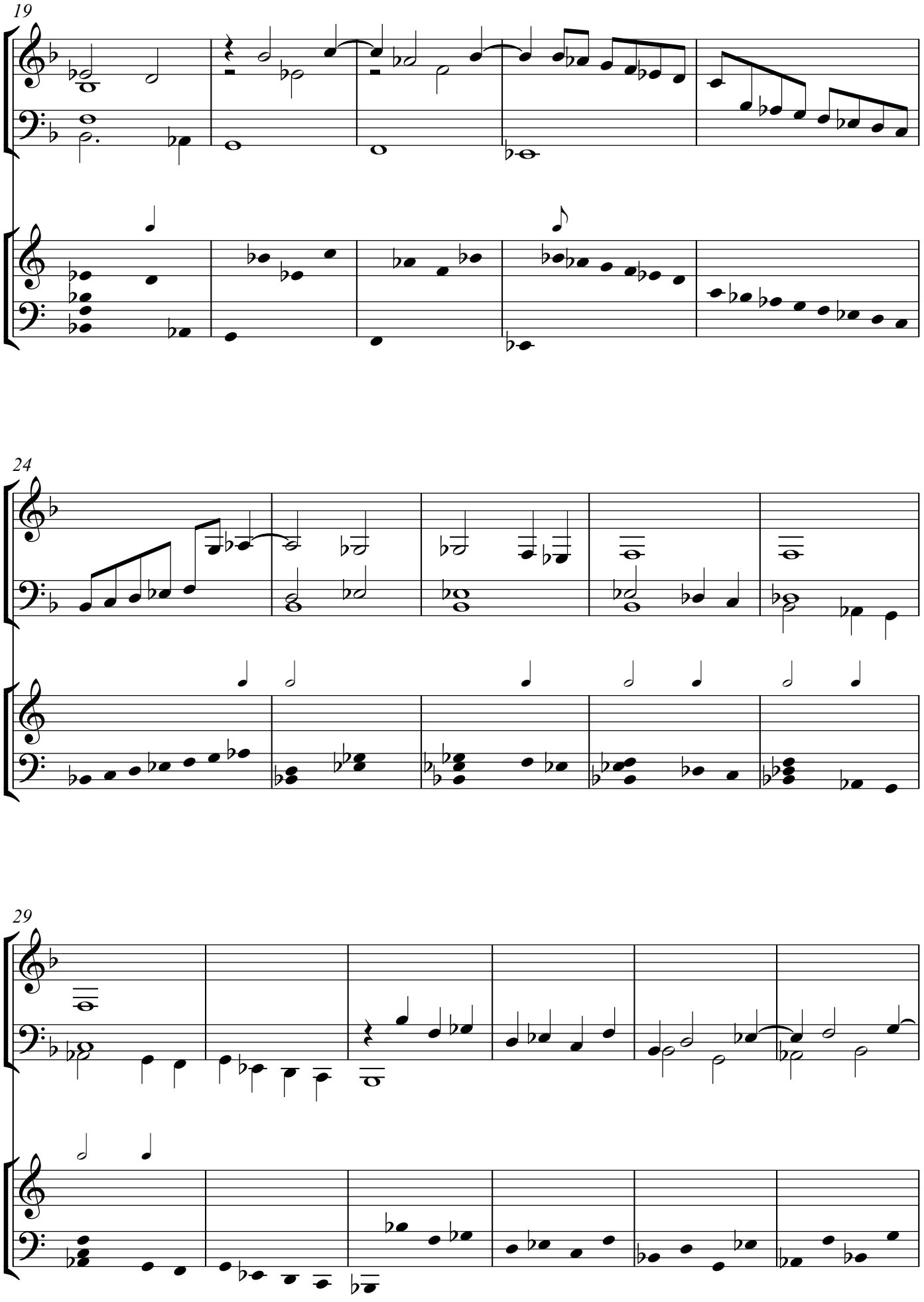

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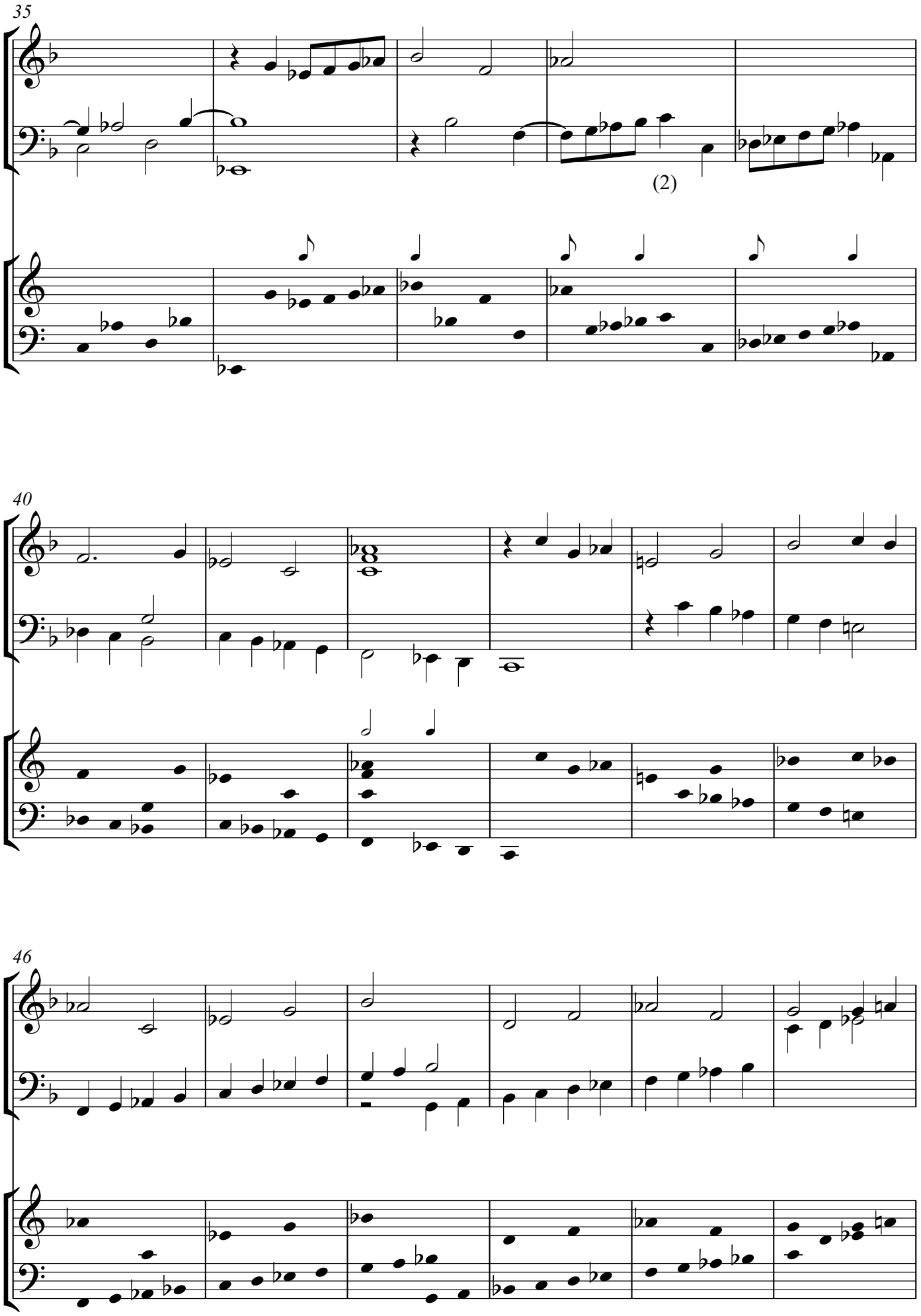

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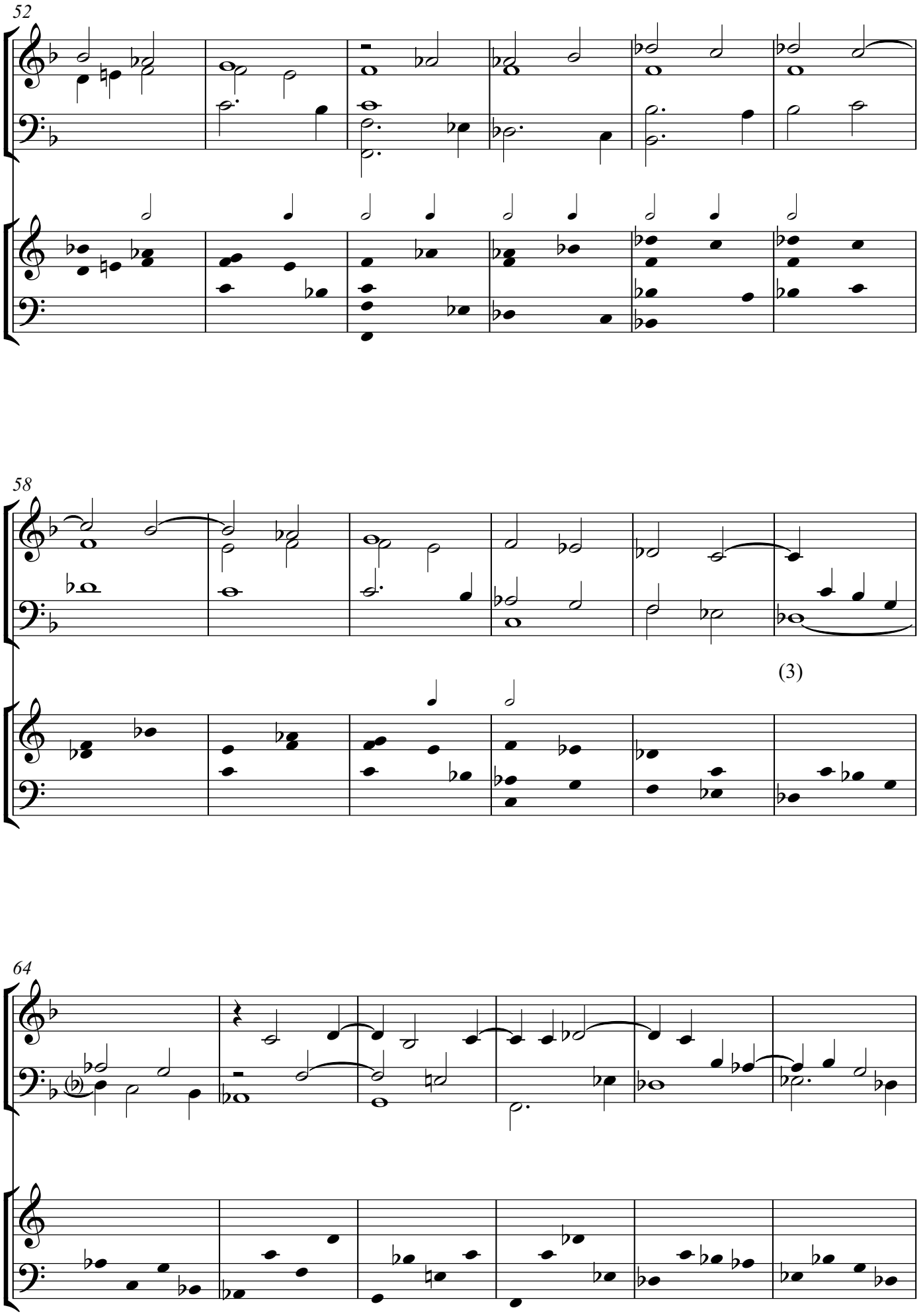

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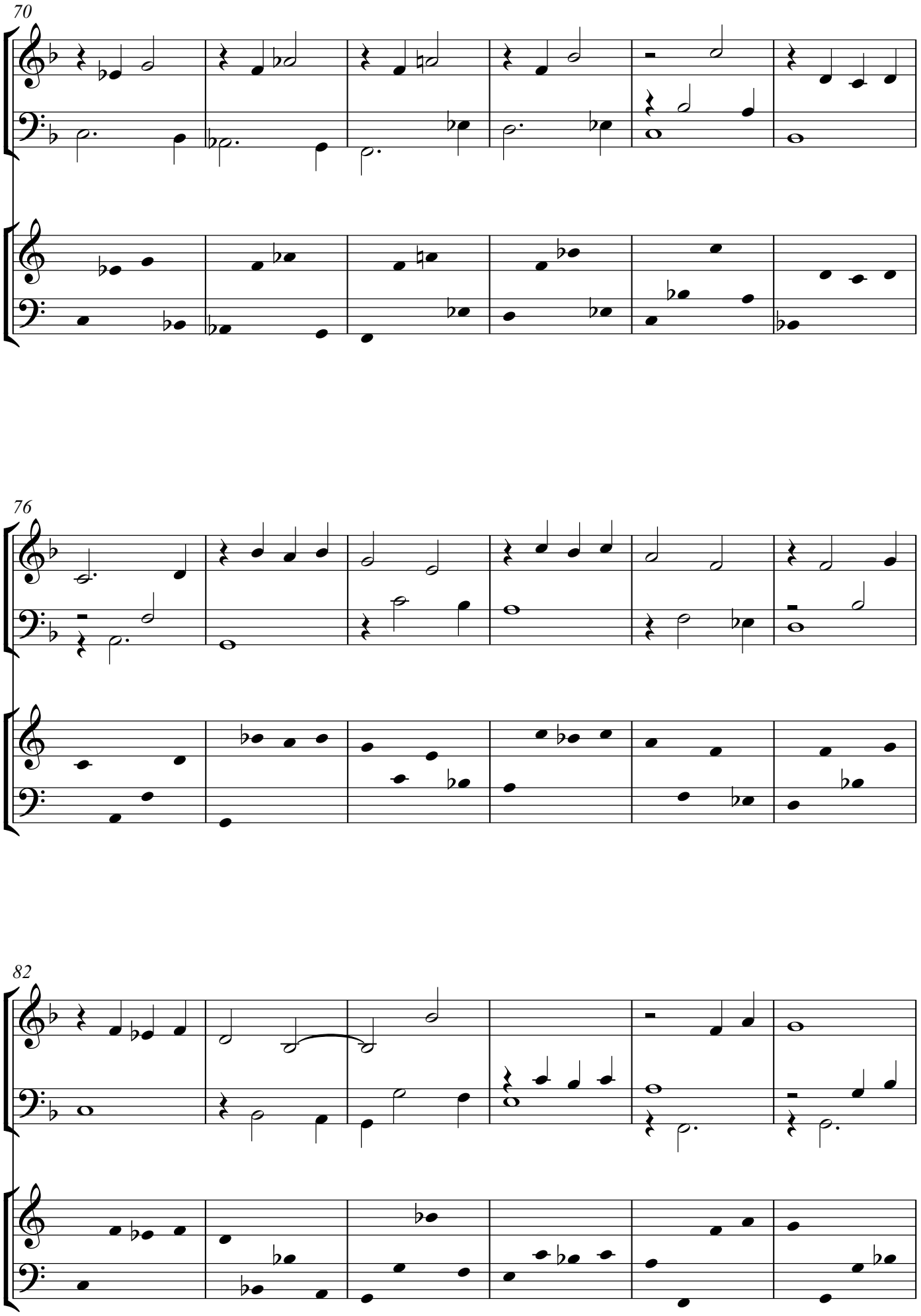

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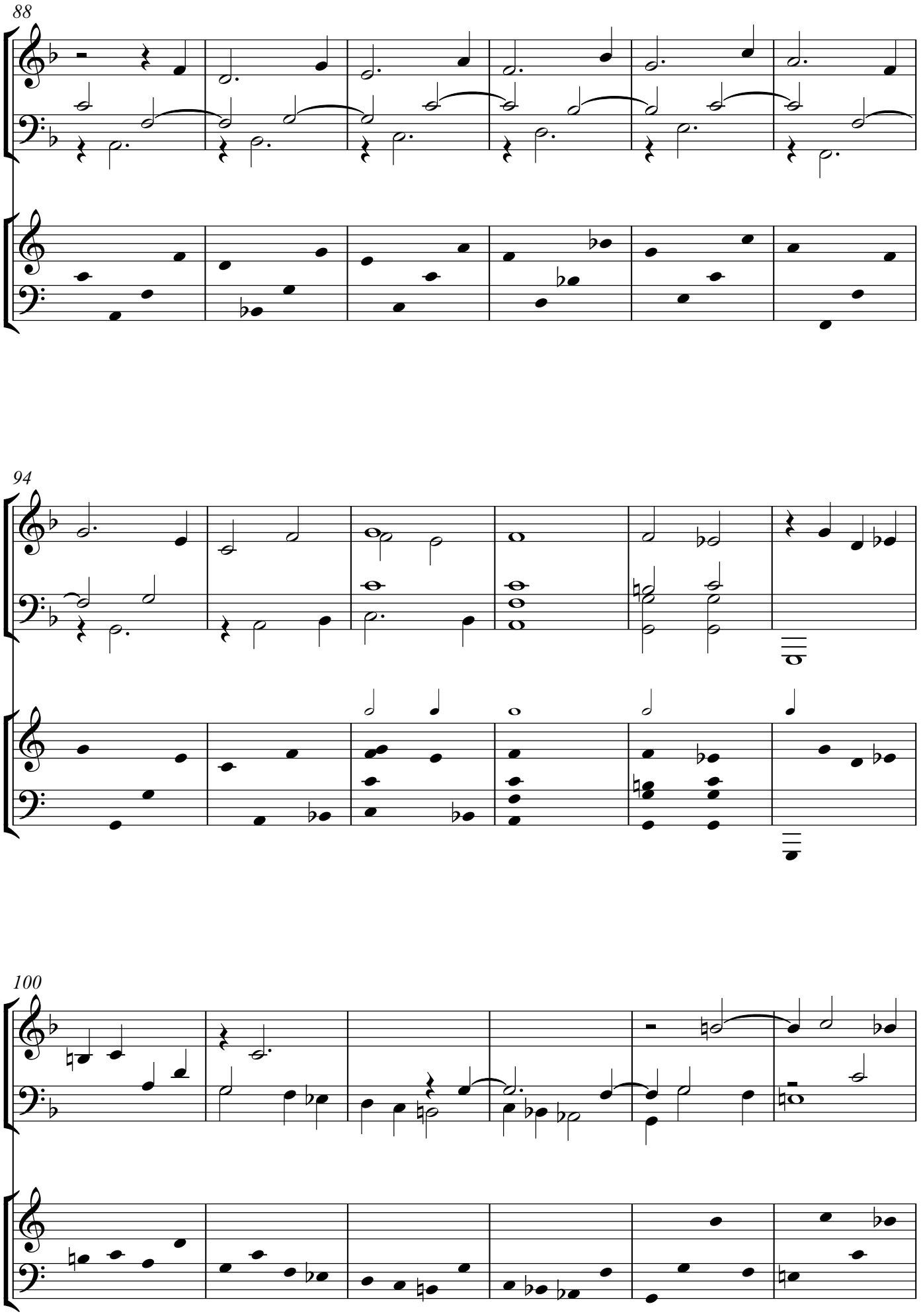

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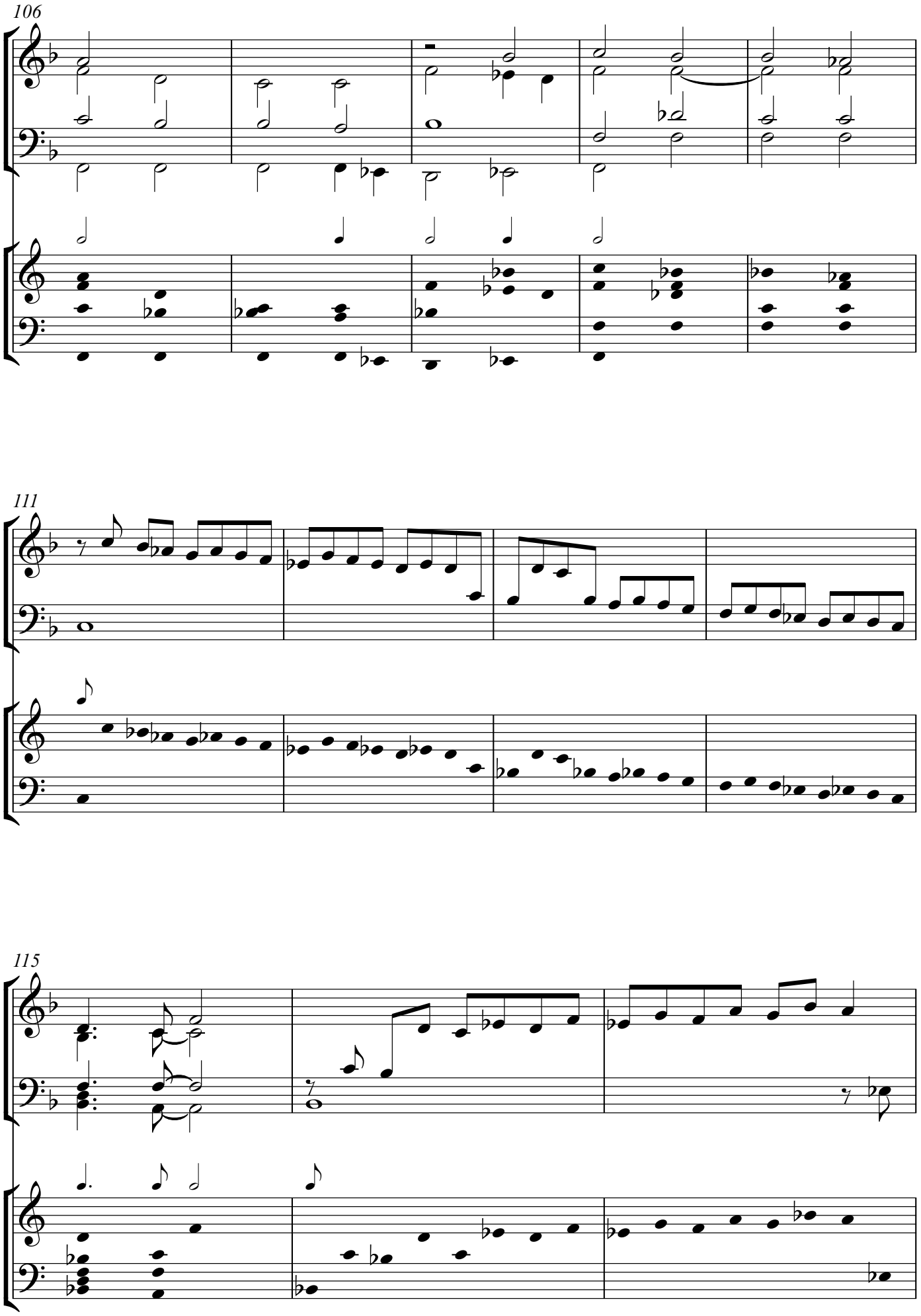

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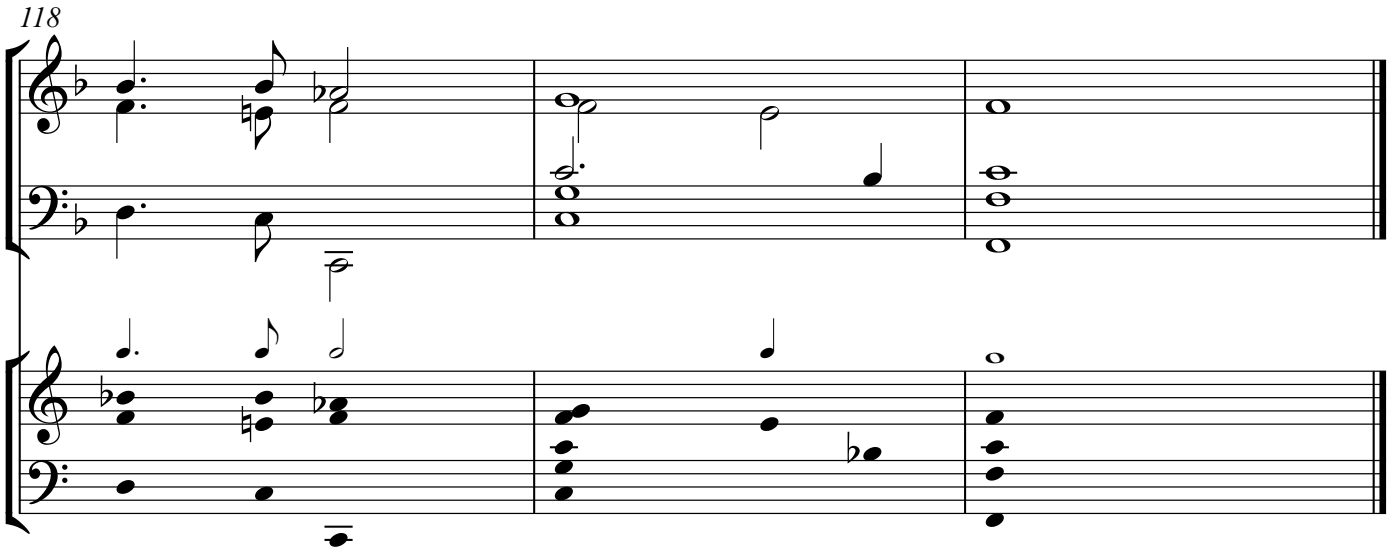

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Editorial notes

to the transcriptions from Melii's
Intavolatura di liuto attiorbato libro quinto (1620)

Notes to Capricio detto il gran Monarcha:

(1) A quaver rhythm is indicated in the original. However, the bar, as it appears in the original, is too short by a quaver. On the first quaver beat, two tablature characters are aligned to be played simultaneously, but based on the figures which follow in the next bars, if one assumes that the bass note was supposed to follow the upper note, then this solves the rhythmic problem, as I have indicated in the interpretative transcription.

(2) There is an erroneous barline in the original tablature.

Notes to Capricio detto il Favorito:

(1) Considering to the length of the bars in the rest of the piece, this barline, which appears in the original tablature, is erroneous.

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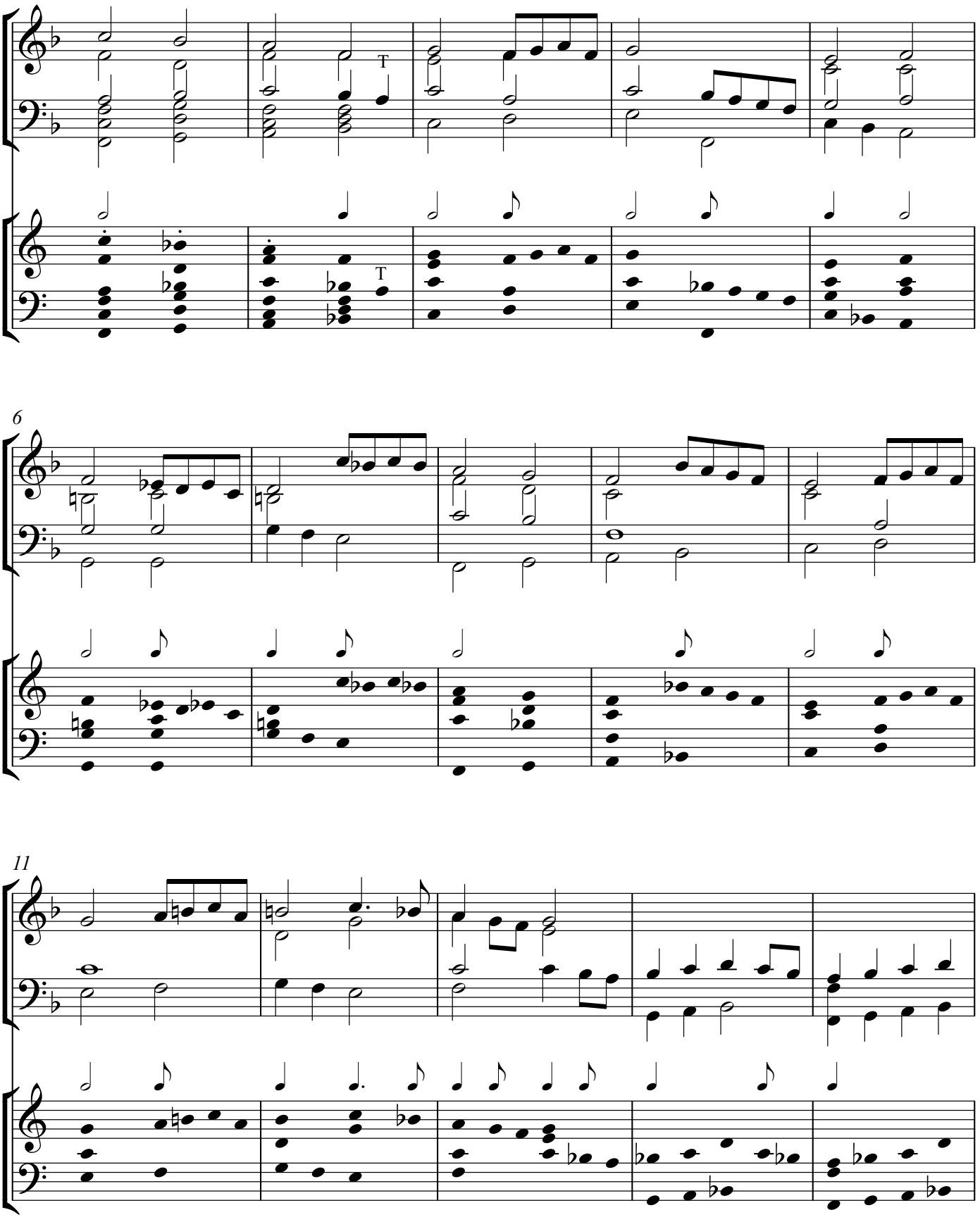
Capricio detto il gran Monarcha

Melii (1620), pp. 1 - 4



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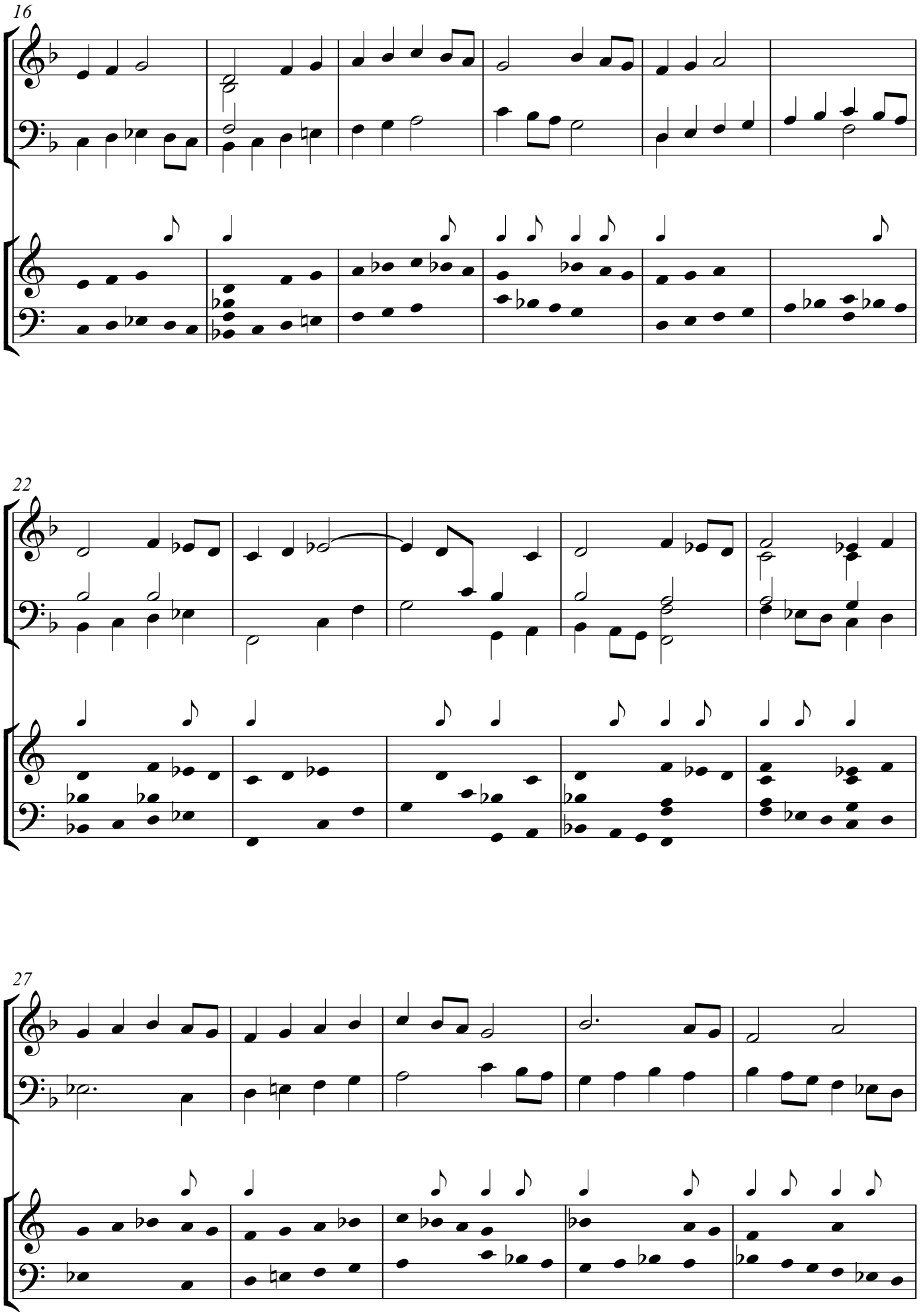

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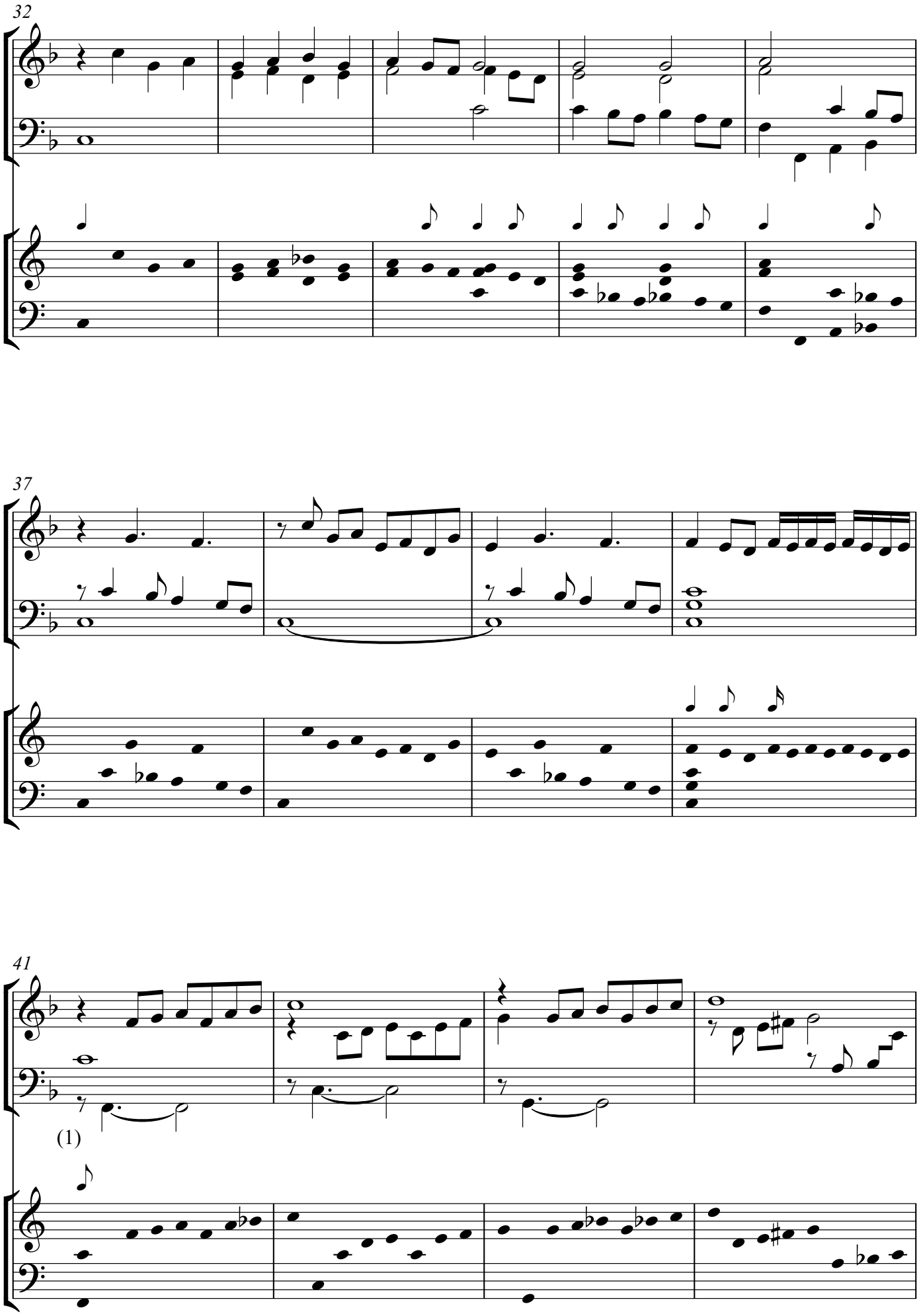

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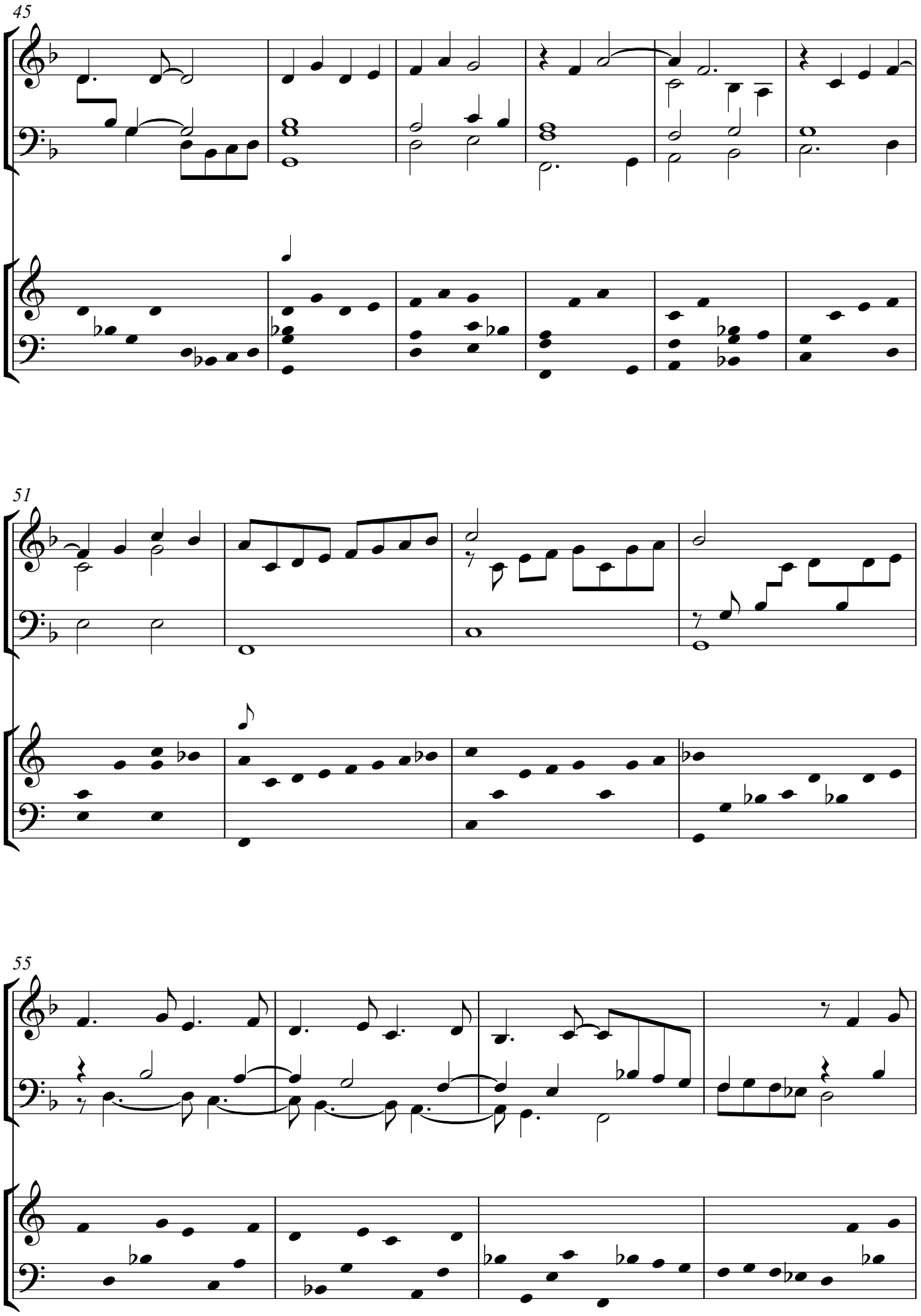

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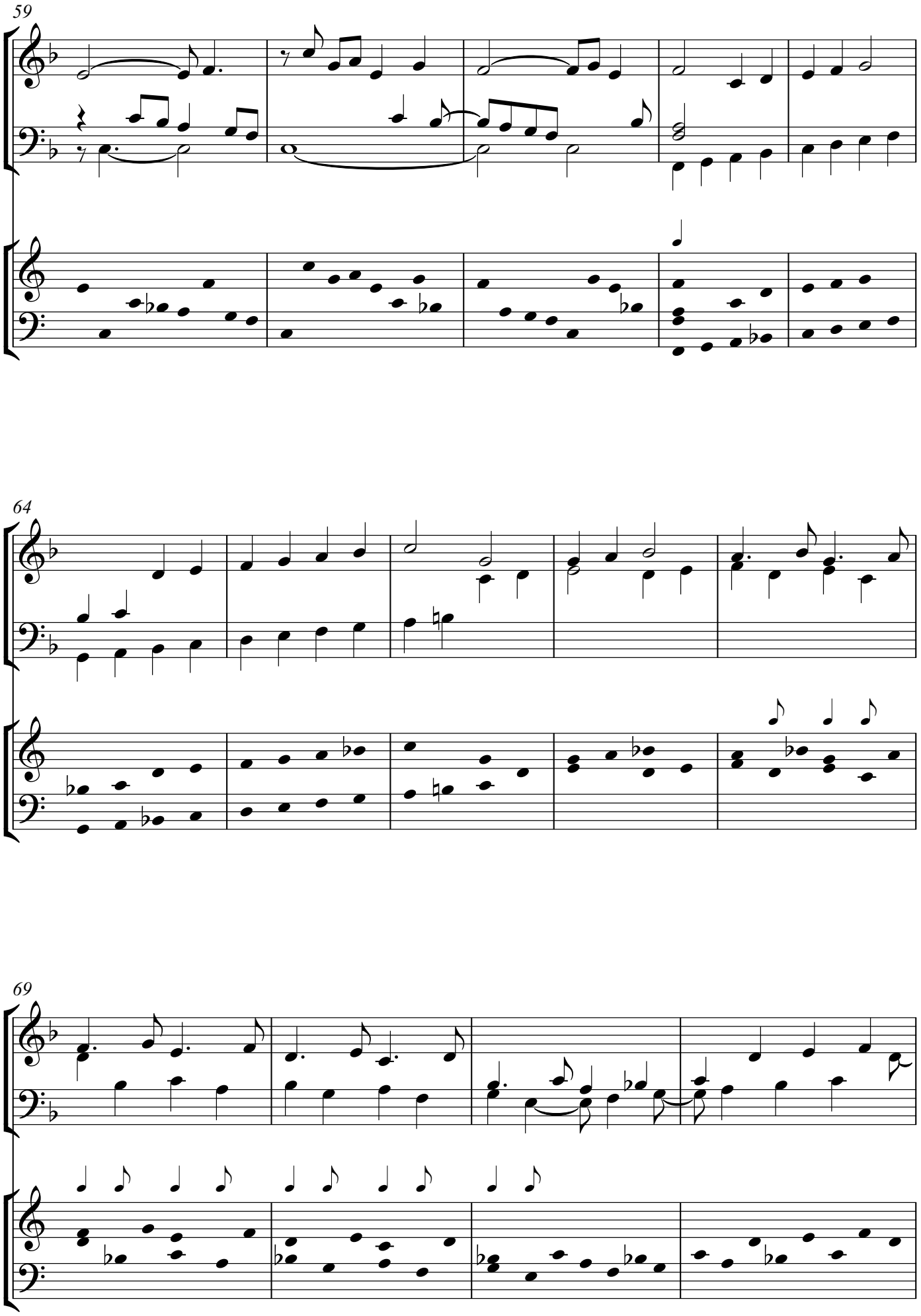

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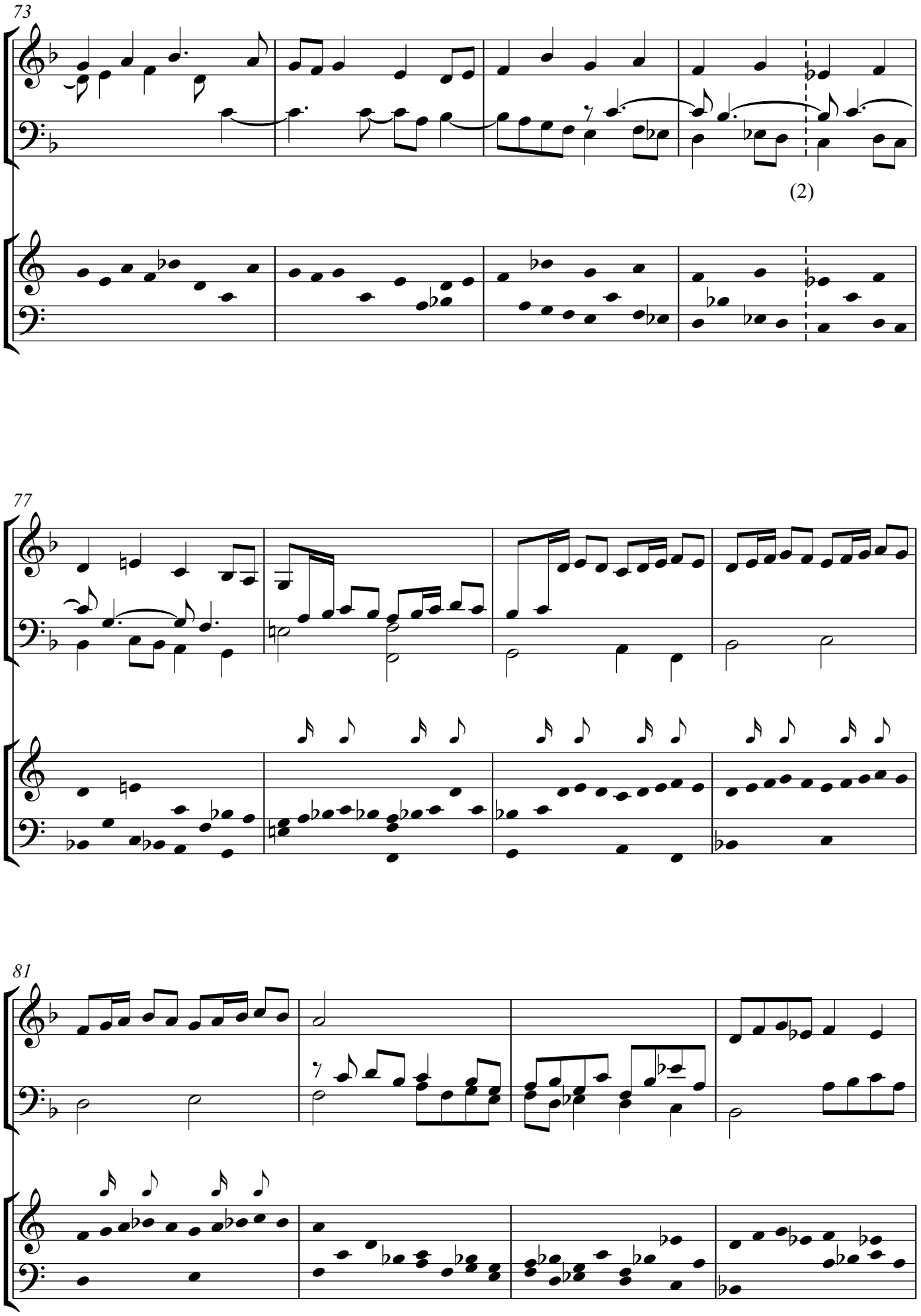

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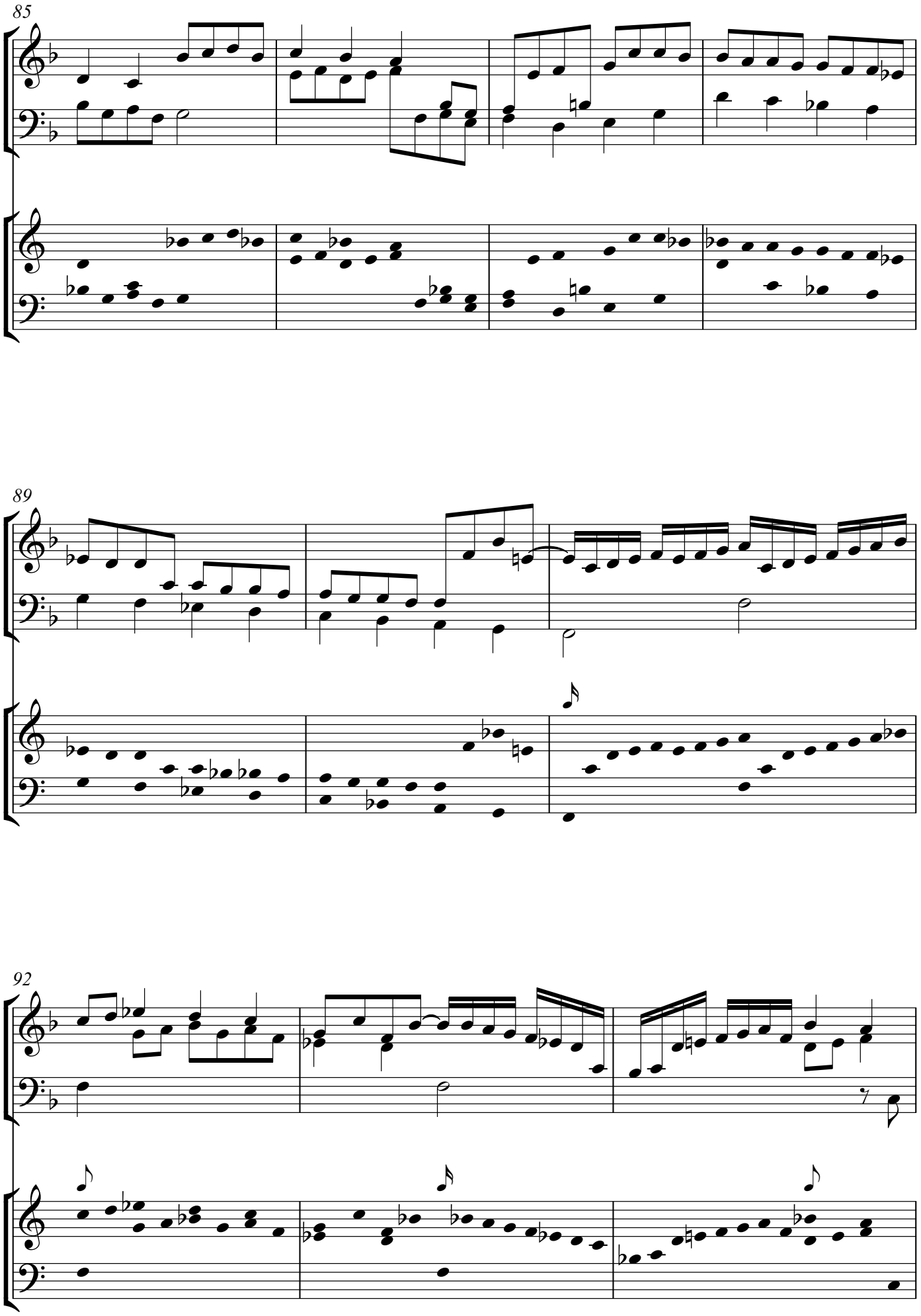

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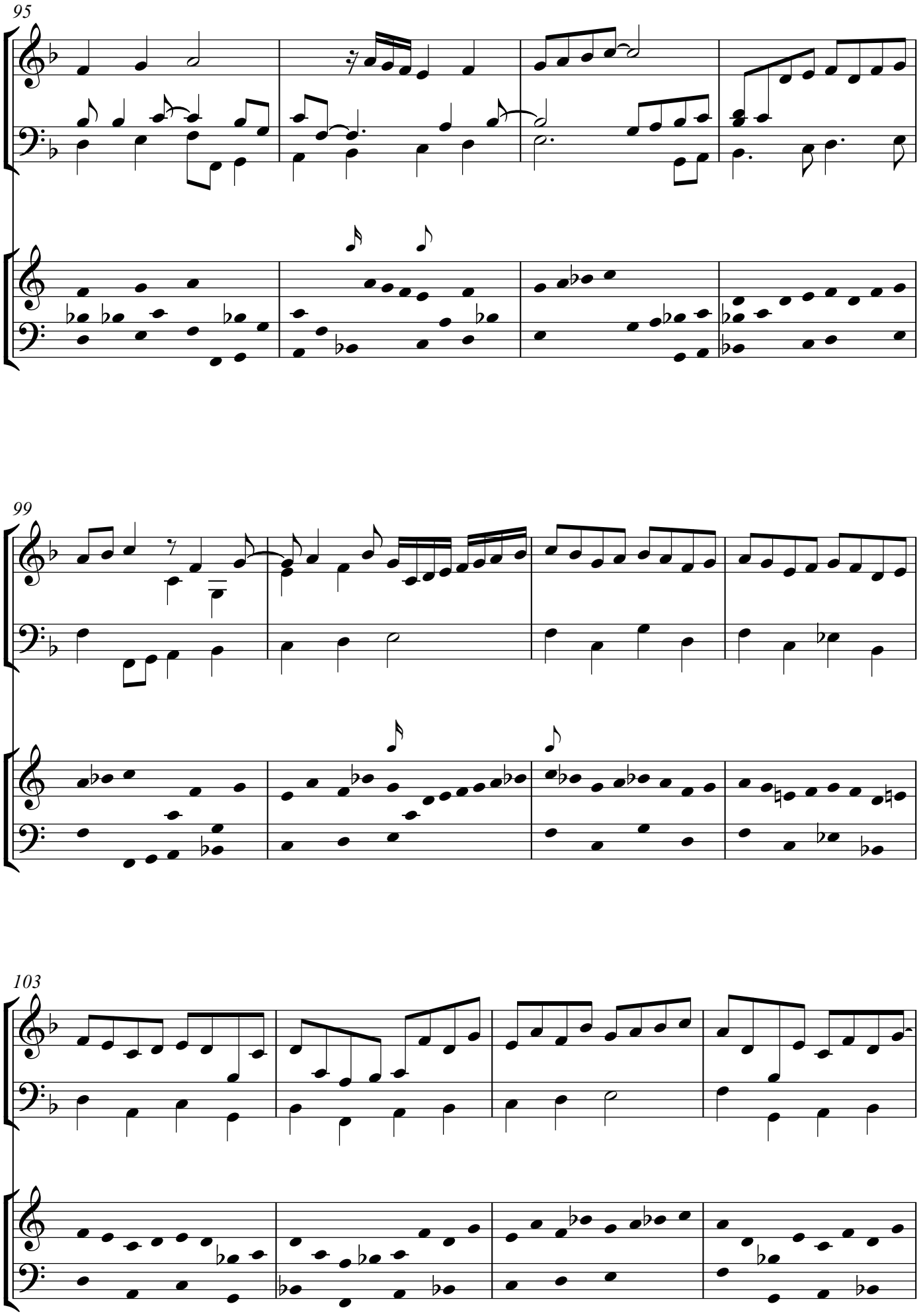

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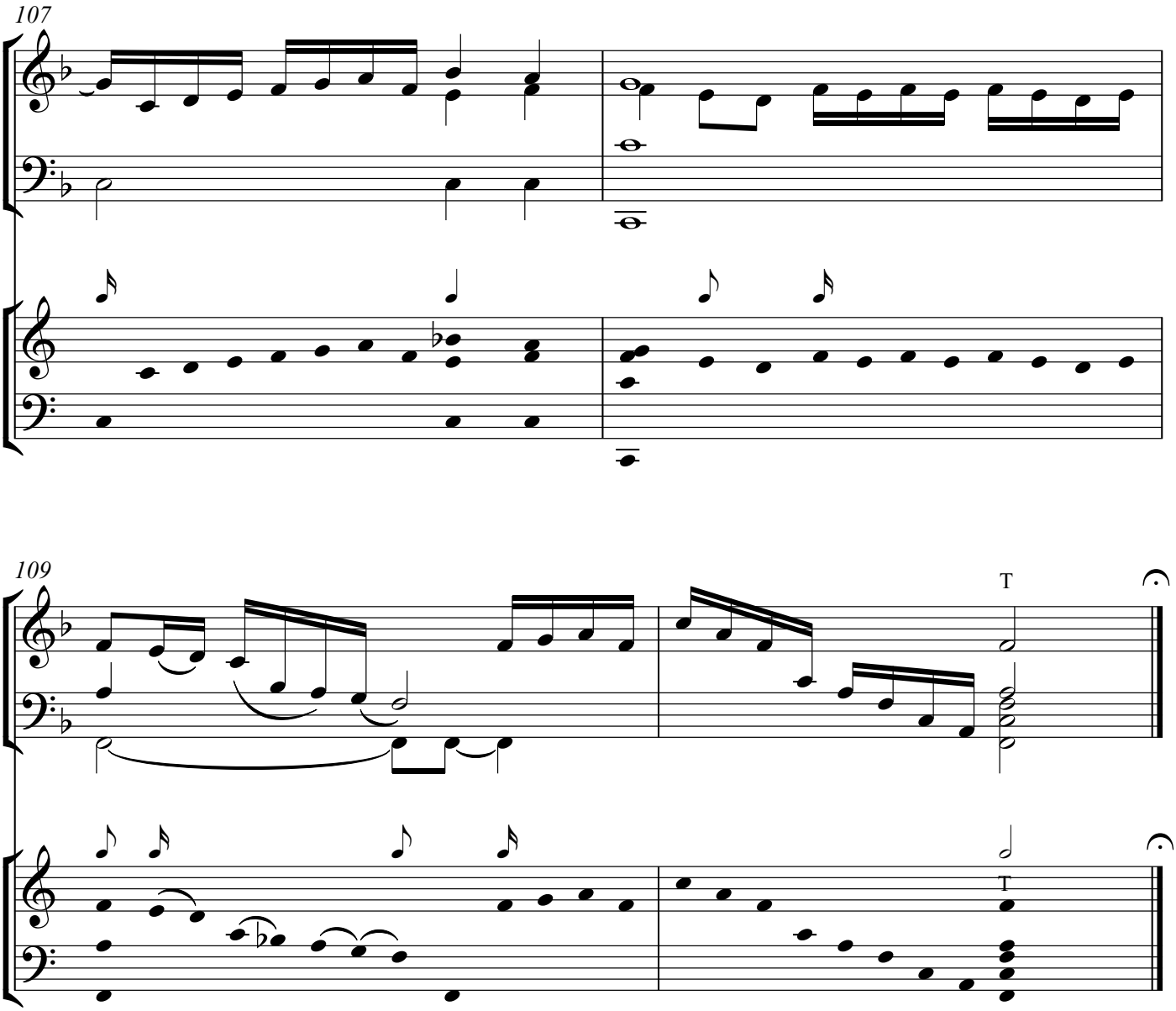

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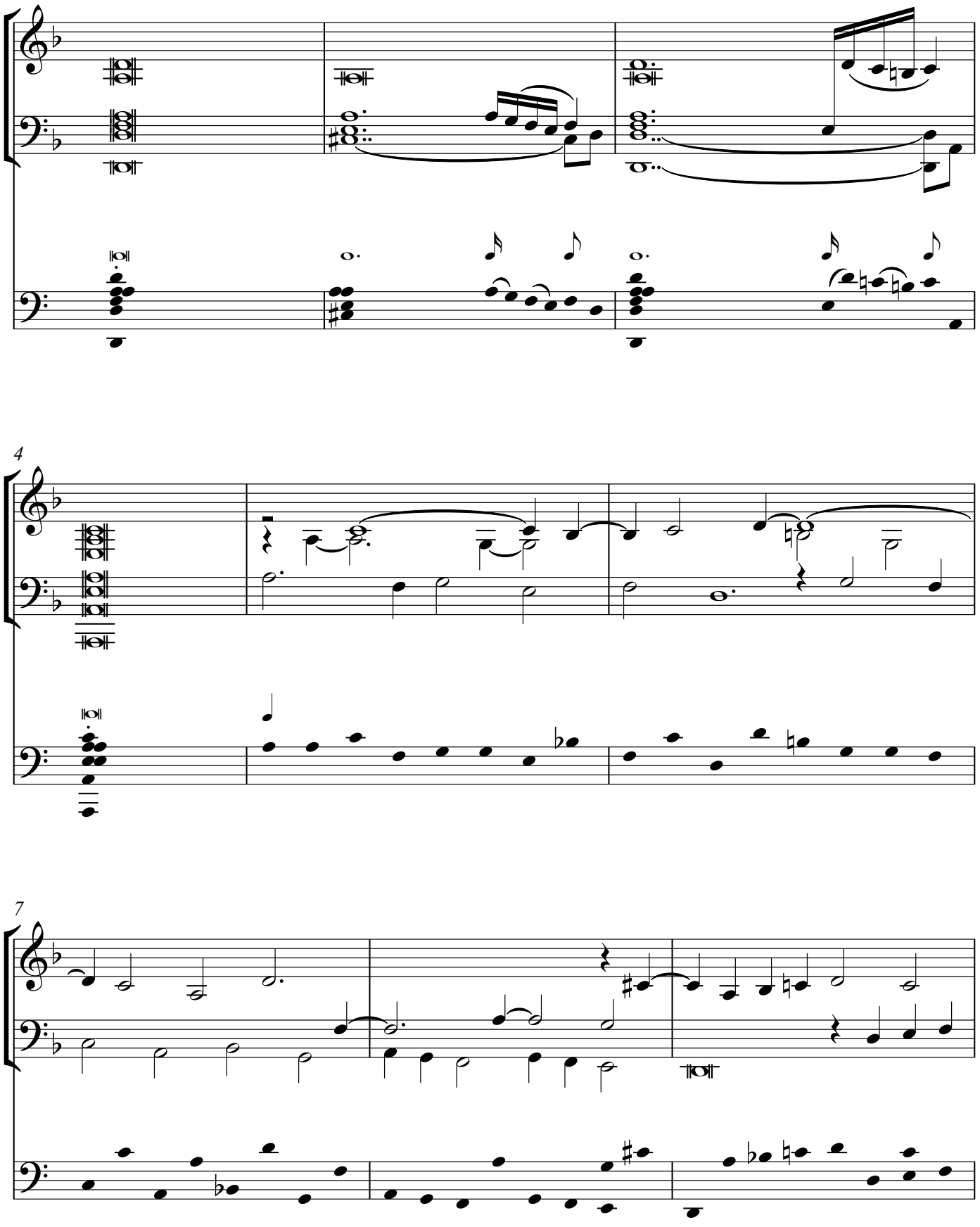
Capricio detta il Favorite

Per la Tiorba

Melii (1620), pp. 33 - 34



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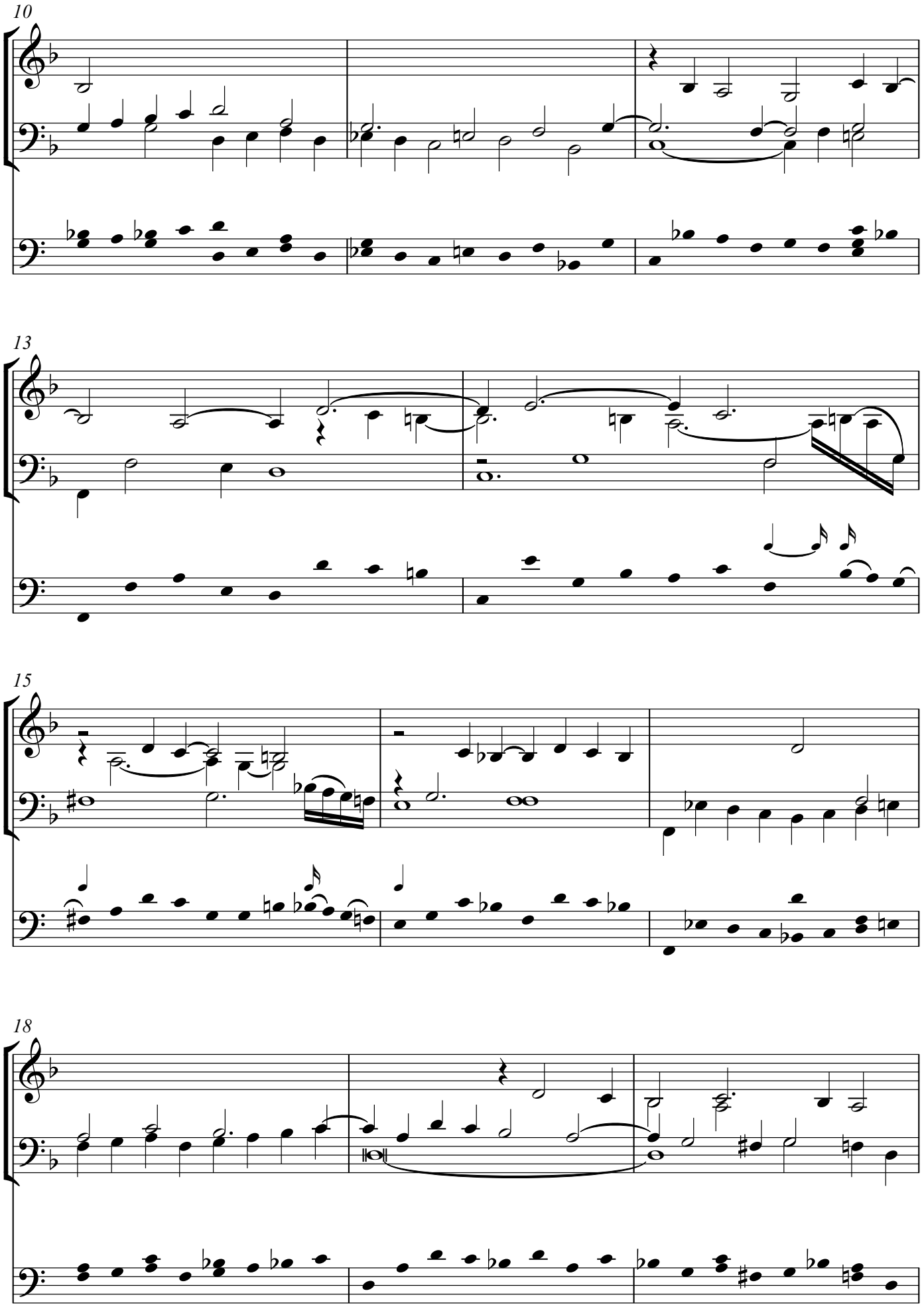

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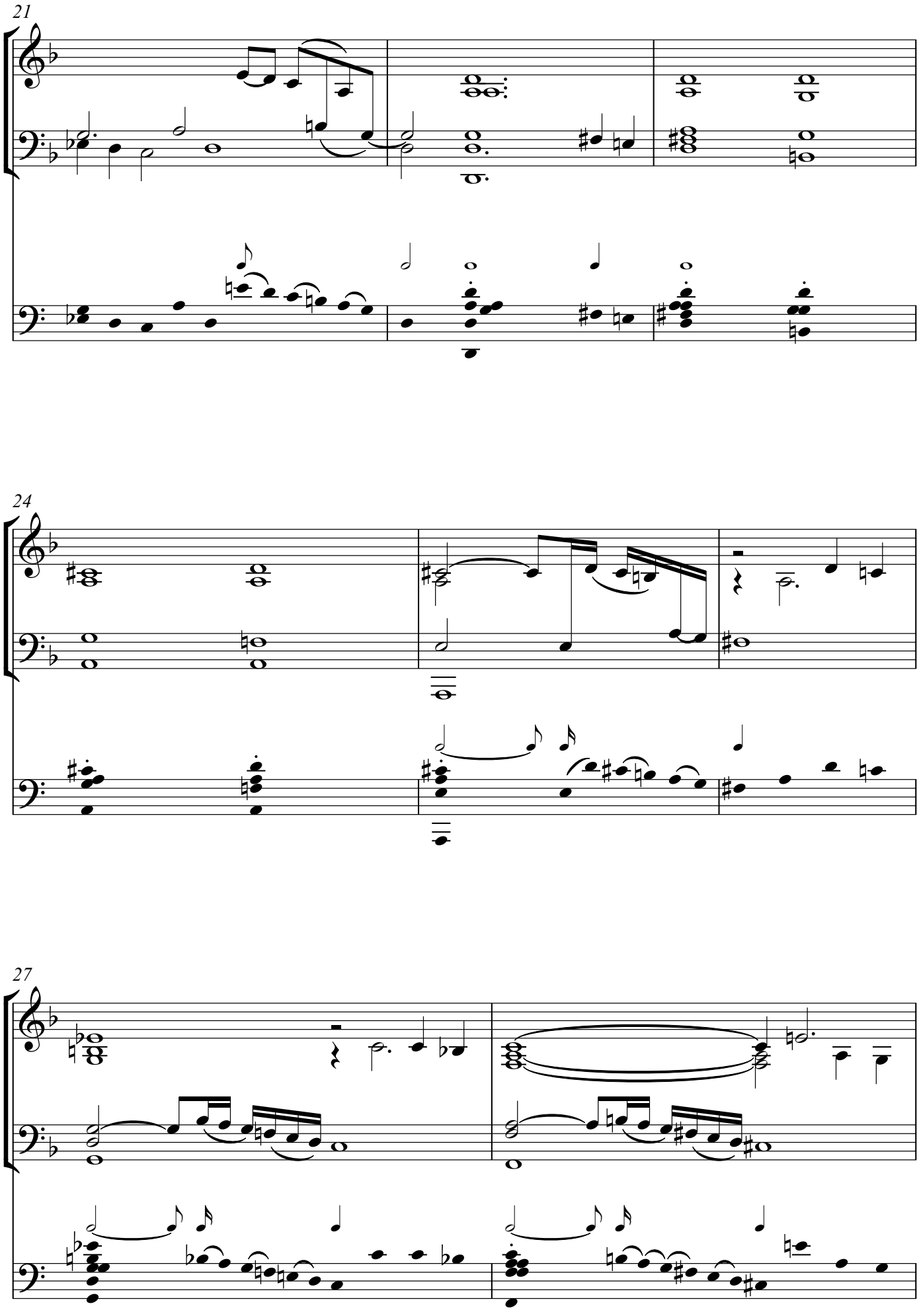

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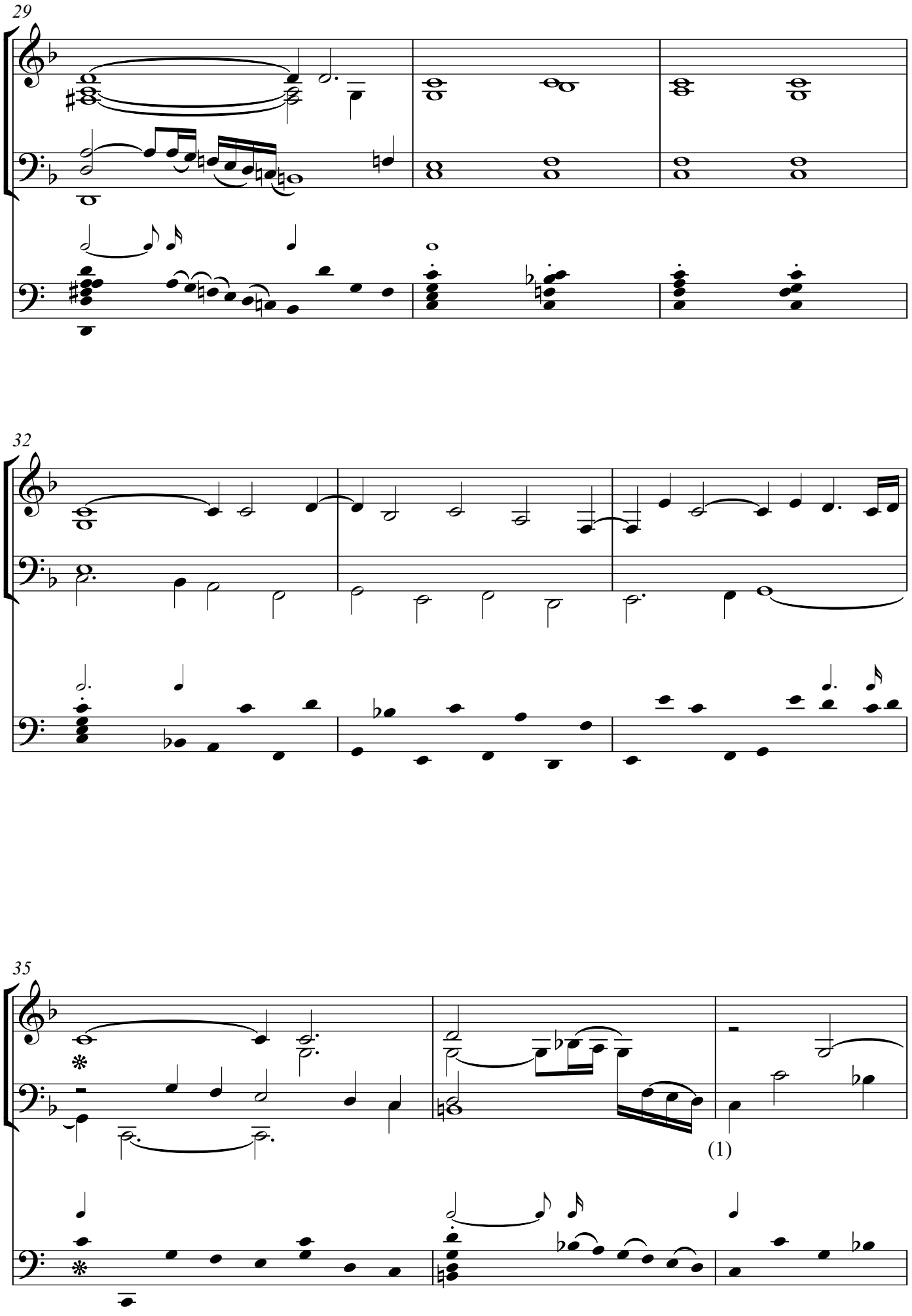

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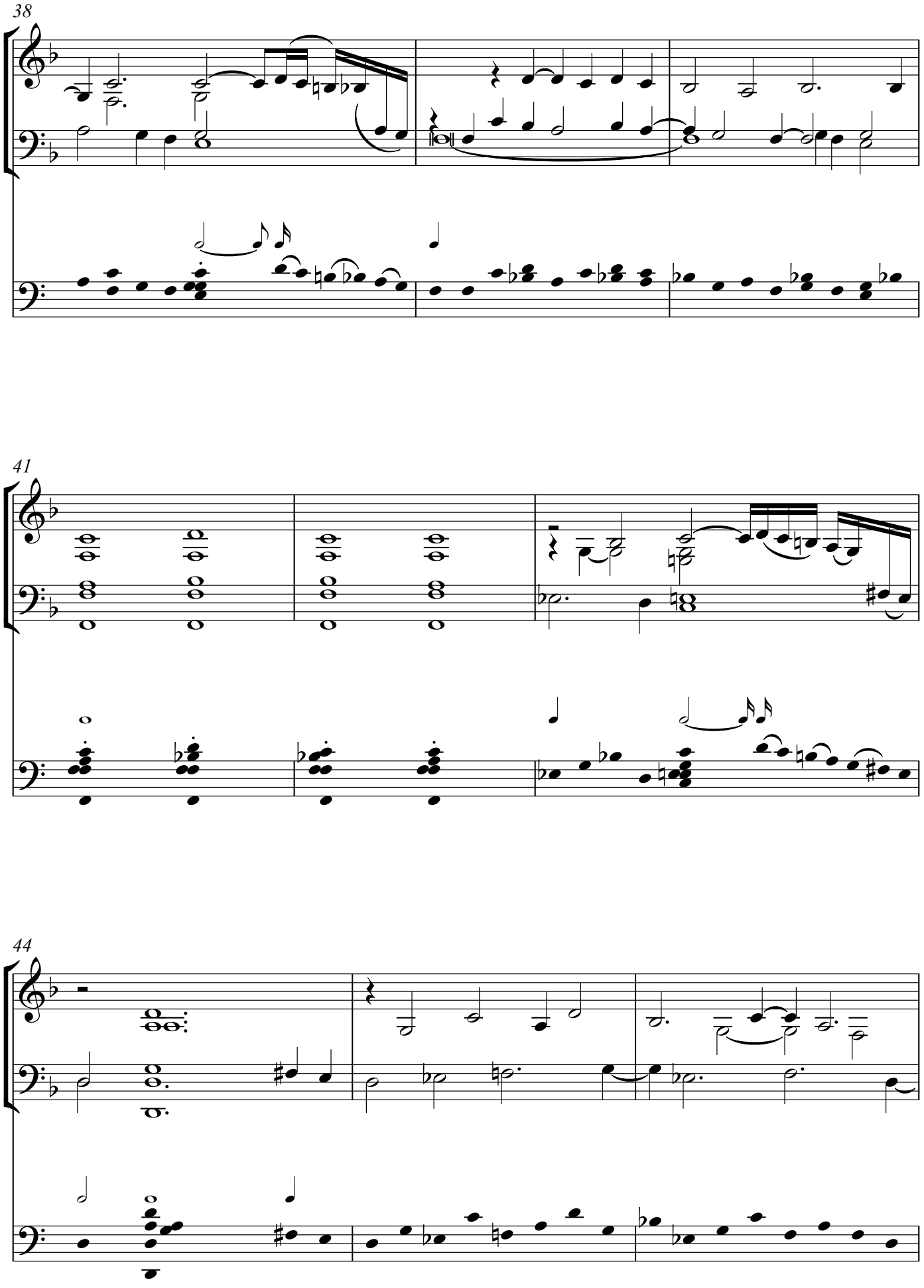

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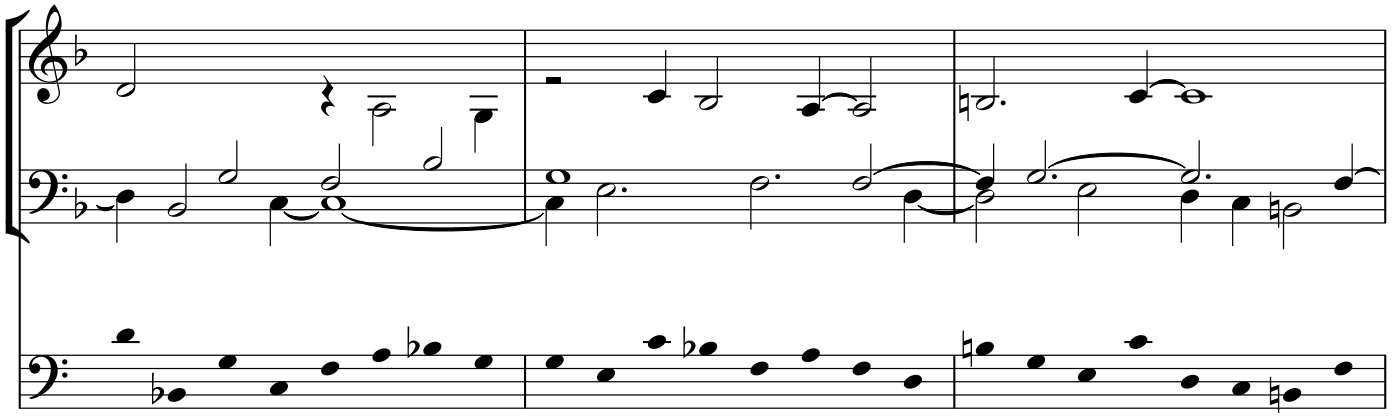

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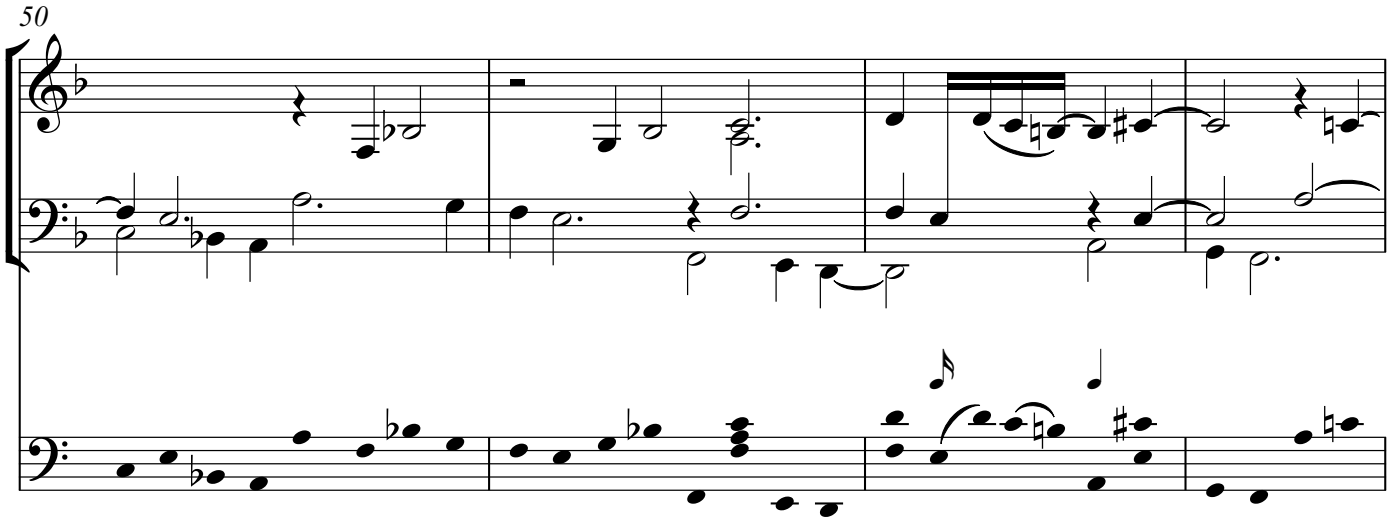

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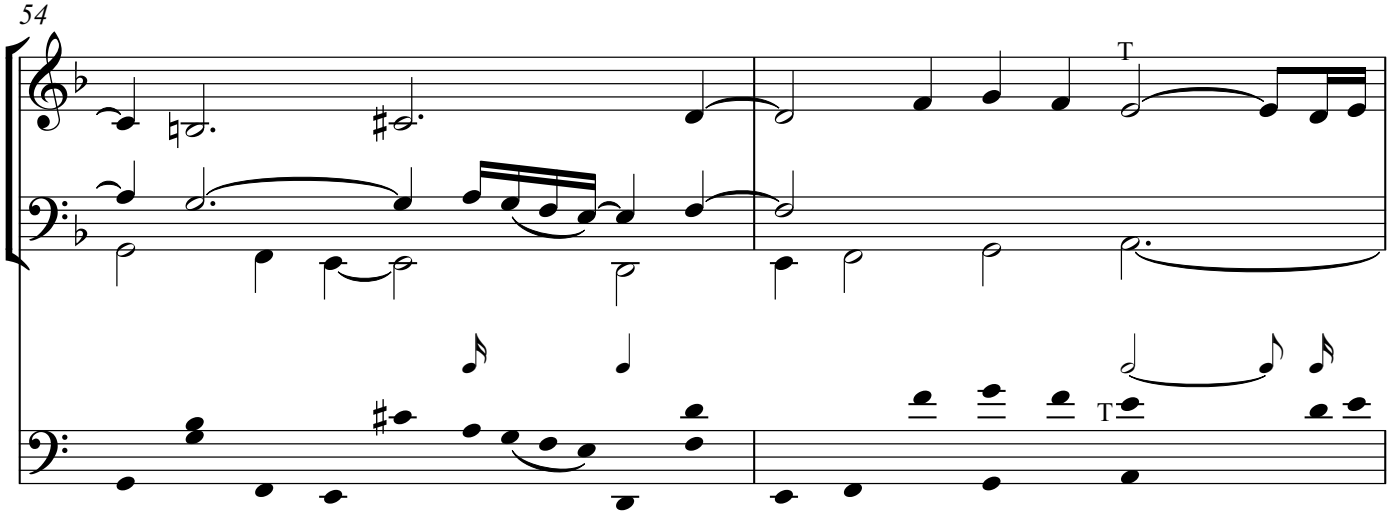

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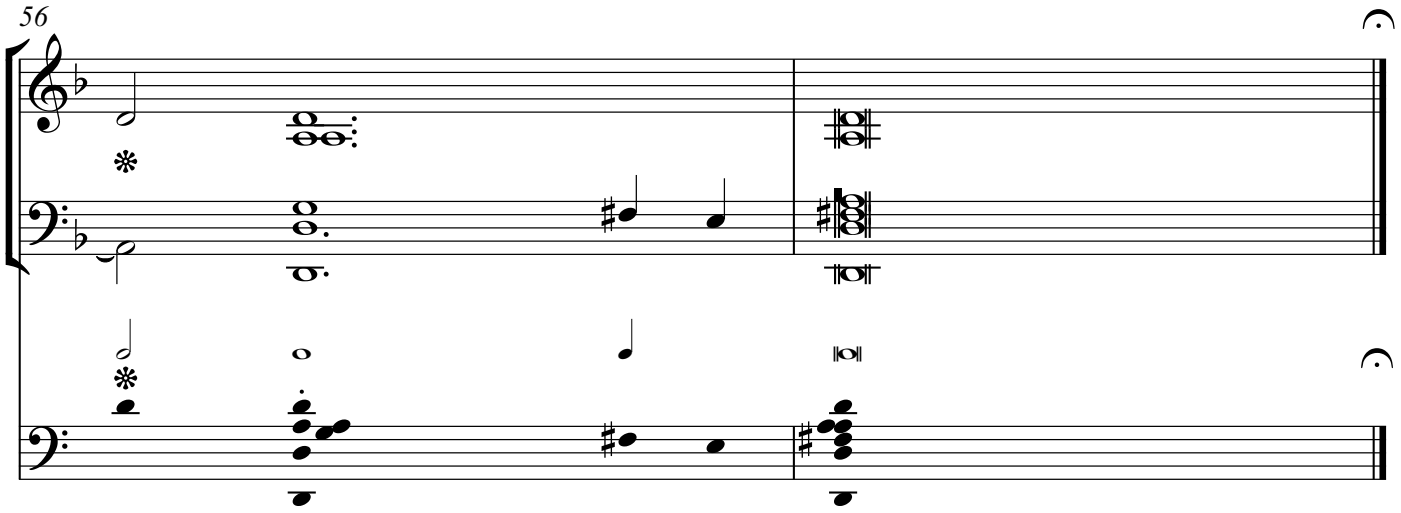

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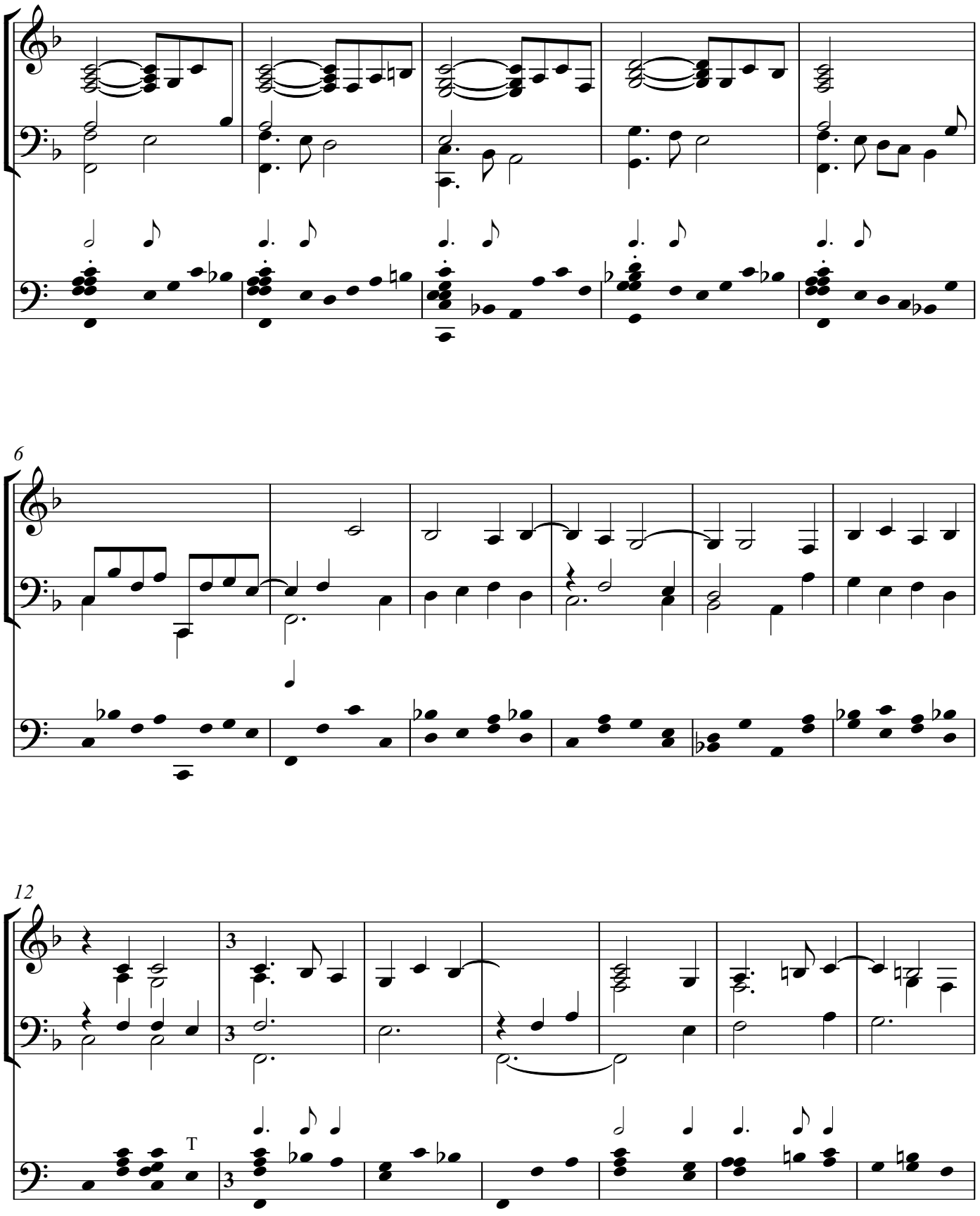
Capricio detta l'Ustinato

Per la Tiorba

Melii (1620), pp. 49 - 50



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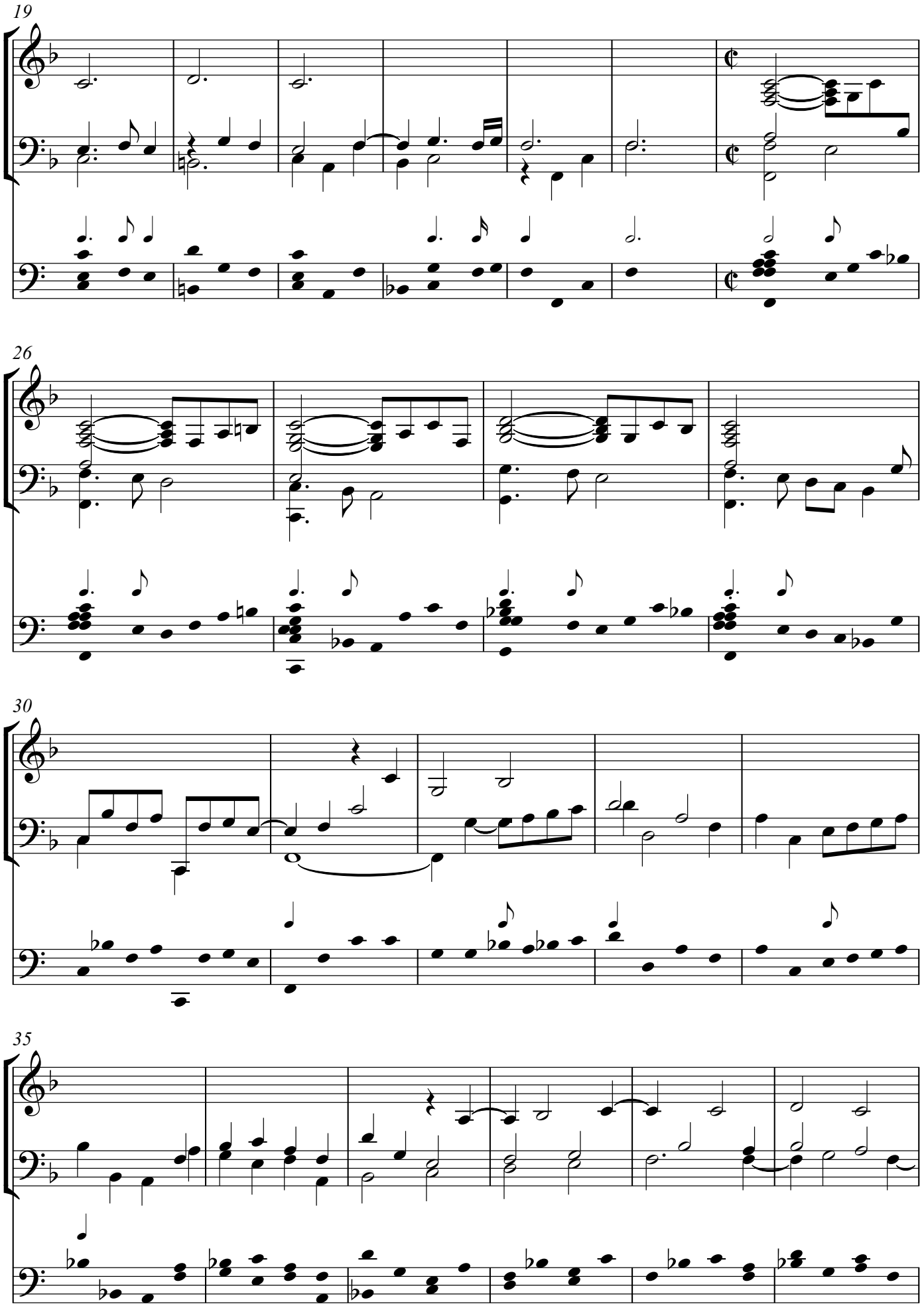

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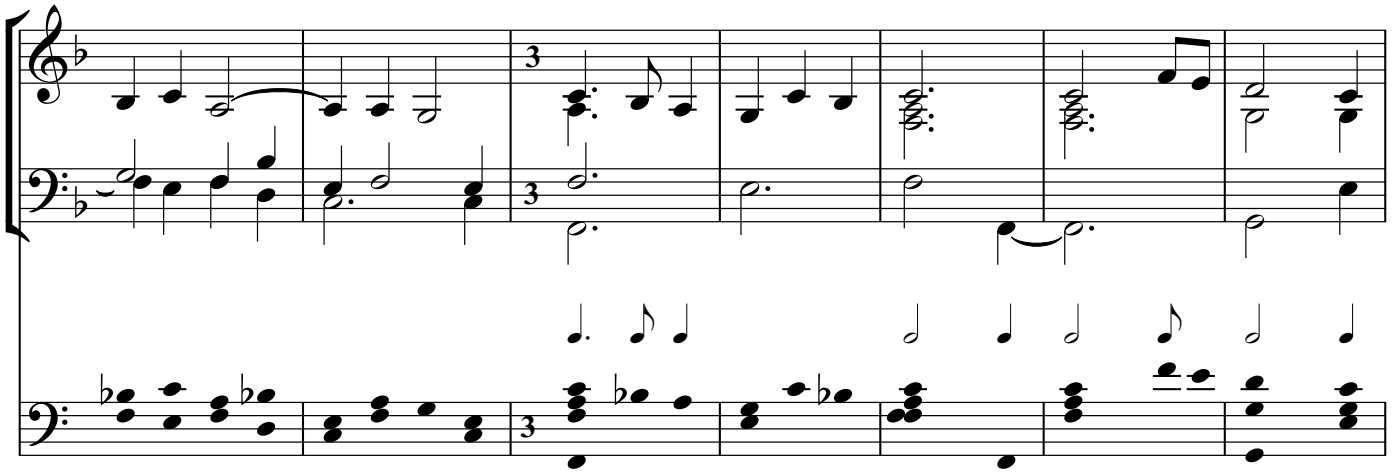

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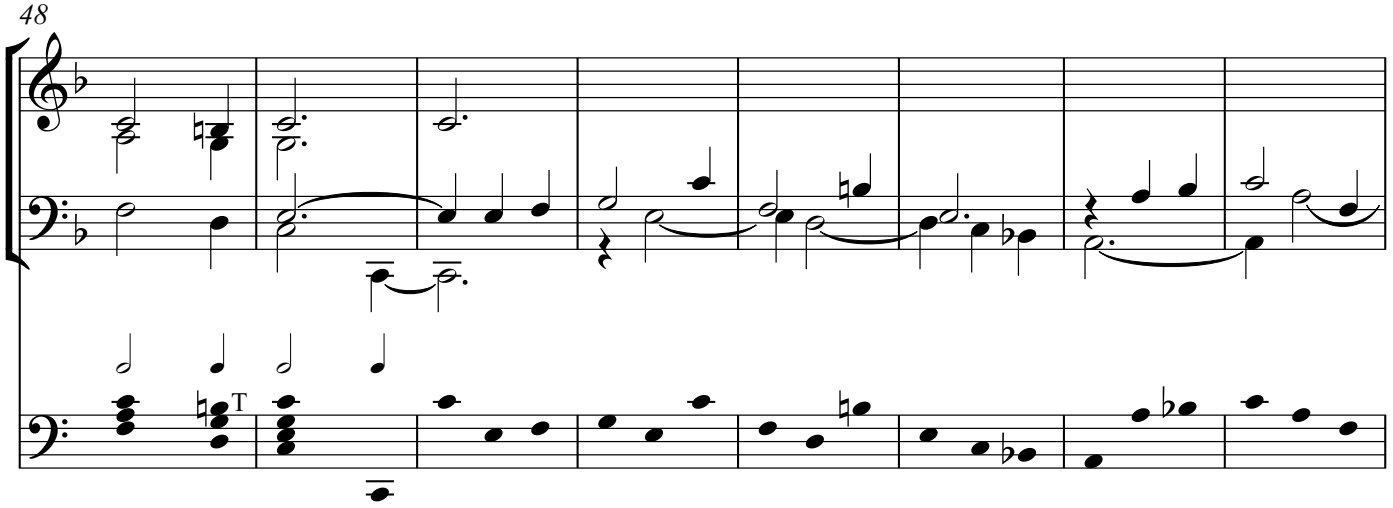

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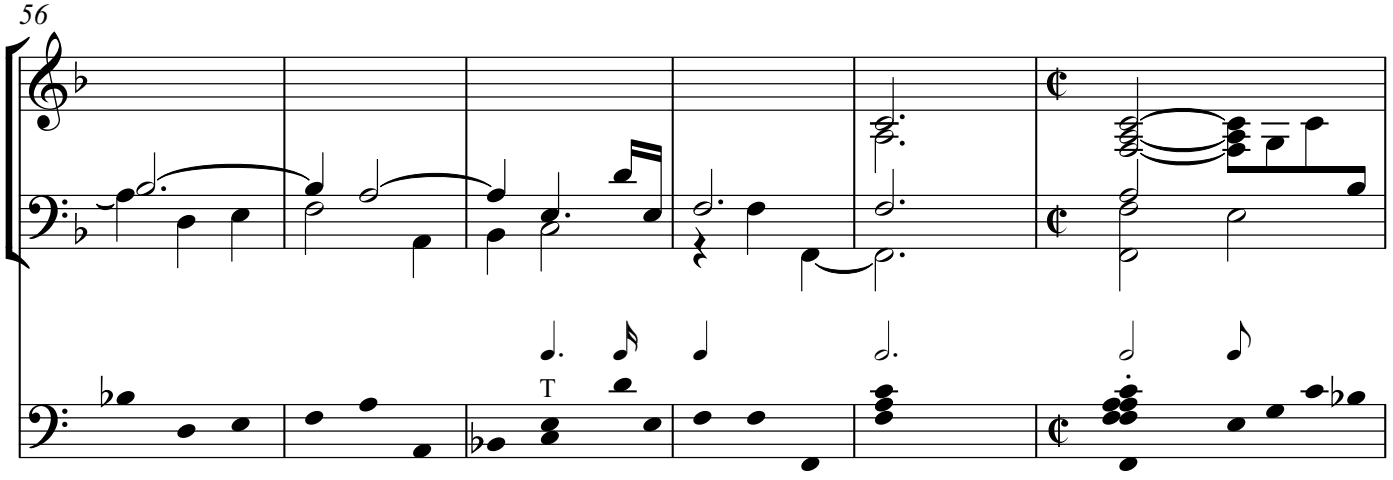

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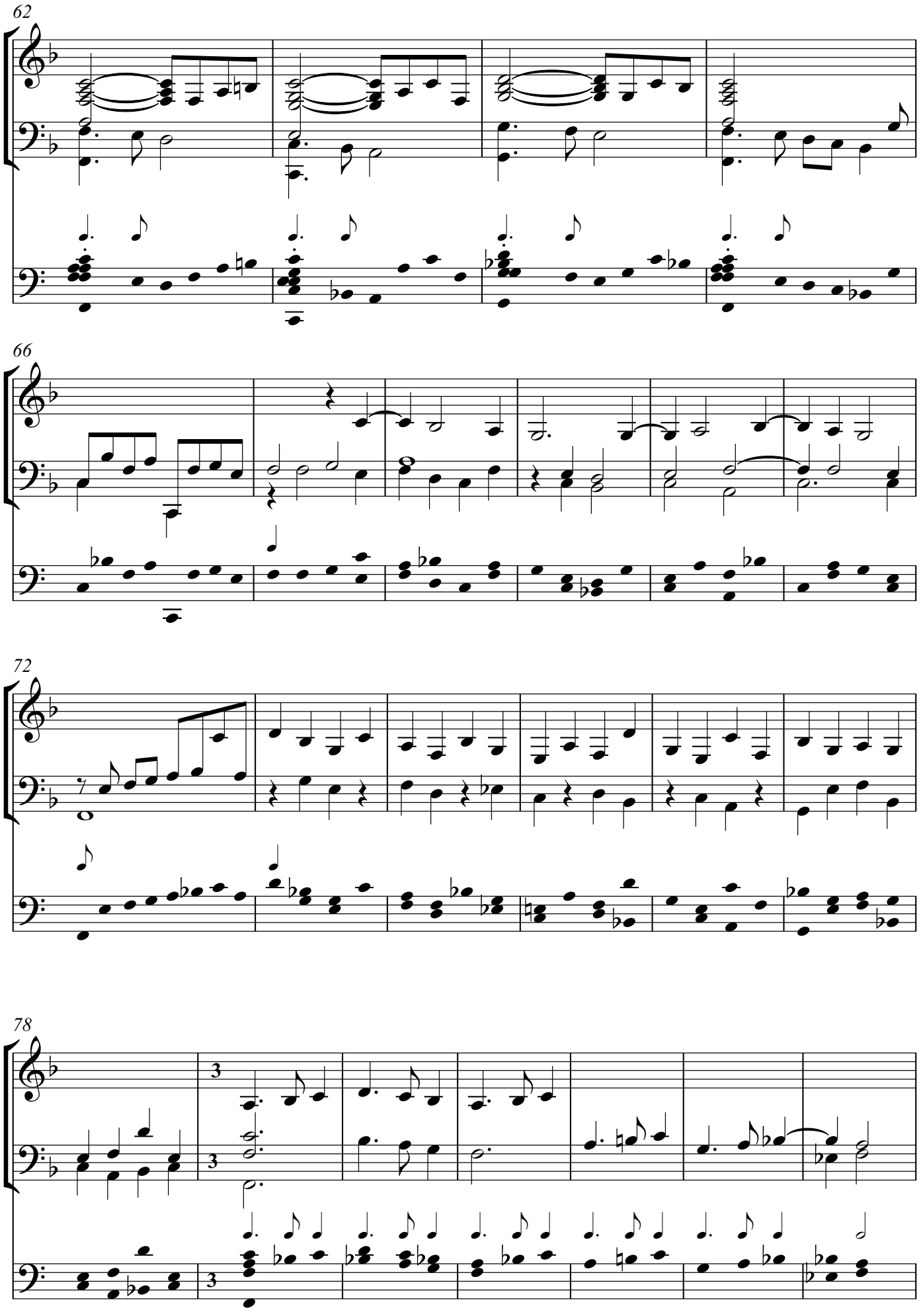

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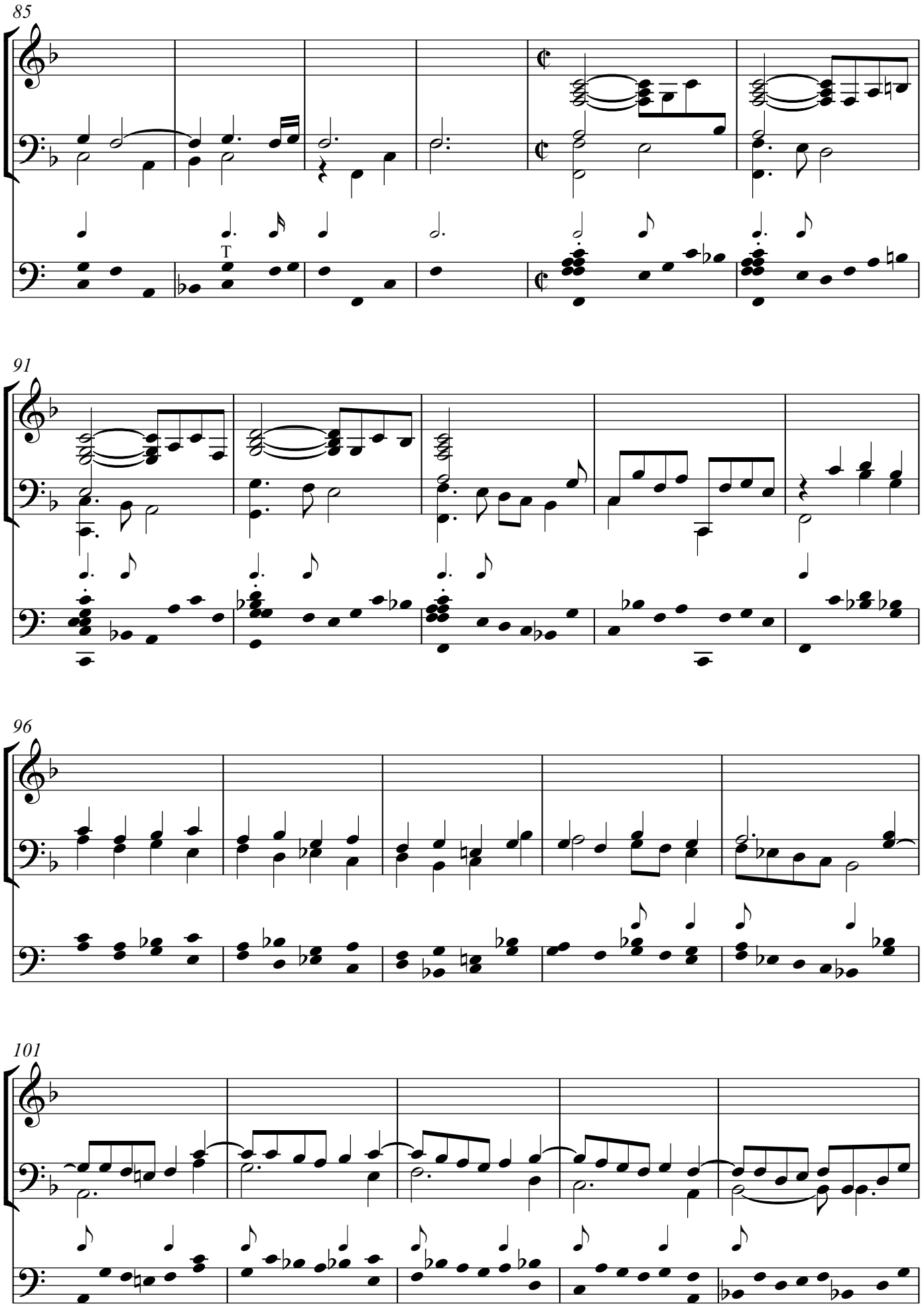

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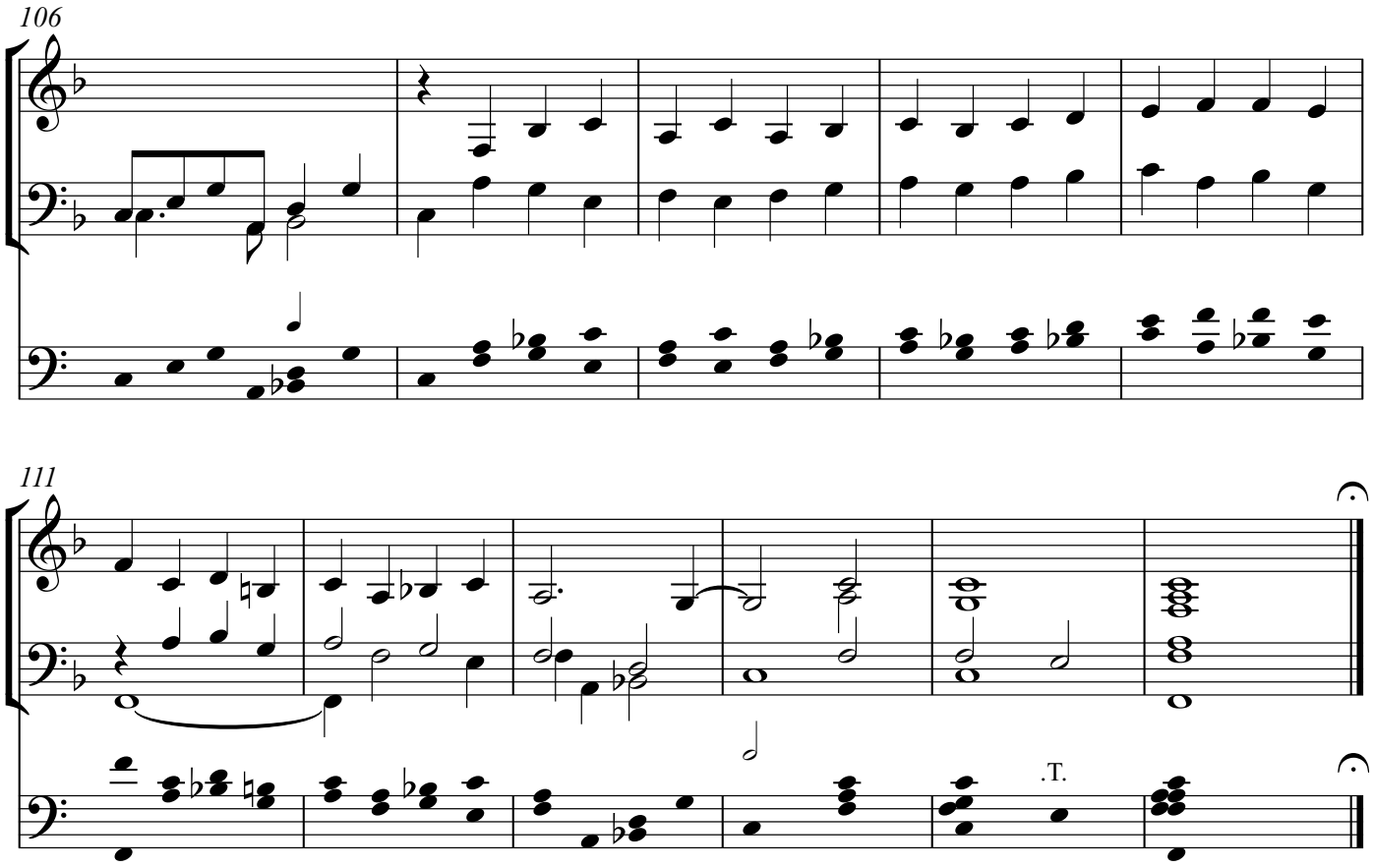

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Transcriptions of selected toccatas from Alessandro Piccinini's Intavolatura di liuto, e di chitarrone libro primo *(1623)*

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Editorial notes

to the transcriptions from Alessandro Piccinini's *Intavolatura di liuto, et di chitarrone libro primo* (1623)

General editorial comments:

Punto fermo: A dot *above* a tablature character, which Piccinini called *punto fermo* in Chapter XXIV of the *avvertimenti*, indicates that the note must be held or sustained. I have indicated these dots in the first-level transcription. Piccinini did not consistently use the customary dots on characters on the weak portions of beats to indicate the index finger, but when he did, he placed these *below* the tablature character. I have omitted these dots in the transcriptions in order to avoid cluttering.

Strascini: The moveable-type printing method used for printing Piccinini's book did not allow the exact notation of slurring (*strascini*). The bows indicating slurs only cover two or three notes (or tablature characters) in the original. However, in the preface, Piccinini stated that it is to be understood that one keeps applying *strascini* until the next indication for a rhythm change and that one slurs all notes which fall on the same course (i.e. only re-plucking at the point of each course change, after which the slur is continued). Therefore, in the interpretative transcriptions I have indicated the *realisation* of the slurs, as they would be played on the theorbo or lute according to Piccinini's instructions. In the first-level transcriptions, I have only indicated the slur as it appears in the original tablature.

Errori: Piccinini noted certain inaccuracies and omissions in the pieces and therefore included a table of errors and corrections, headed *"Errori di Stampa con la sua correttione per il bisogno di alcuni delli primi fogli stampati si è fatto queita diligenza, che poi si corresie la Stampa"* at the end of the book. I shall shorten this to *"*the *Errori"* when referring to this table in the notes below.

Notes to Toccata VI, *pp. 100 – 101:*

For the arpeggiated section in bars 31 to 47, the first-level transcription shows the block chords with Piccinini's indications, as they appear in the original tablature. The interpretative transcription shows the result when the arpeggiation is applied according to Piccinini's instructions.

(1) The tablature character is faded or unclear in the original.

(2) This tablature character, too, is faded or unclear in the original.

(3) The original tablature shows a quaver rhythm sign, although a semiquaver is clearly intended, as Piccinini noted in the *Errori*.

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Notes to Toccata X, *pp. 112 – 113:*

(1) The '2' on the second course, i.e. an f-sharp, should probably have been a '3', i.e. g. I have altered it accordingly in the interpretative transcription. However, accepting the f-sharp, based on the assumption that the other notes form a triple *quasi-syncopatio*, could in fact create a rather expressive, albeit unusual, result.

(2) I have assumed that the eighth course is tuned to F-sharp.

(3) In the *Errori,* Piccinini indicated that the fourth and fifth tablature characters in this bar (the '8' and the '7' on the first course) should be slurred. I have notated this accordingly in the interpretative transcription.

Notes to Toccata a dui Liuti, *pp. 122 – 125:*

Piccinini indicated that one lute is to be tuned a whole tone higher than the other in this duet. My transcription notates the results when a lute tuned in A reads the tablature for the part which I transcribed on the upper staves whilst a lute tuned in G reads the tablature for the part which I transcribed on the lower staves.

(1) The semiquaver rhythm symbol is missing at the start of bar 9 in the original lute tablature of the first lute part. Piccinini noted this in the *Errori*.

(2) In bar 67 of the second lute part, the rhythmic indications on both the first and the third beats indicate a crotchet tied to a quaver. In the *Errori*, Piccinini noted that this should correctly have been a crotchet tied to a semiquaver on each of these beats. I have notated this accordingly in the transcription.

(3) The last tablature character in bar 69 of the first lute part looks more like a '3' on the first course, i.e. a c'', like the note which precedes it. However, it is probable that a '5', i.e. a d'', was intended, as I transcribed here.

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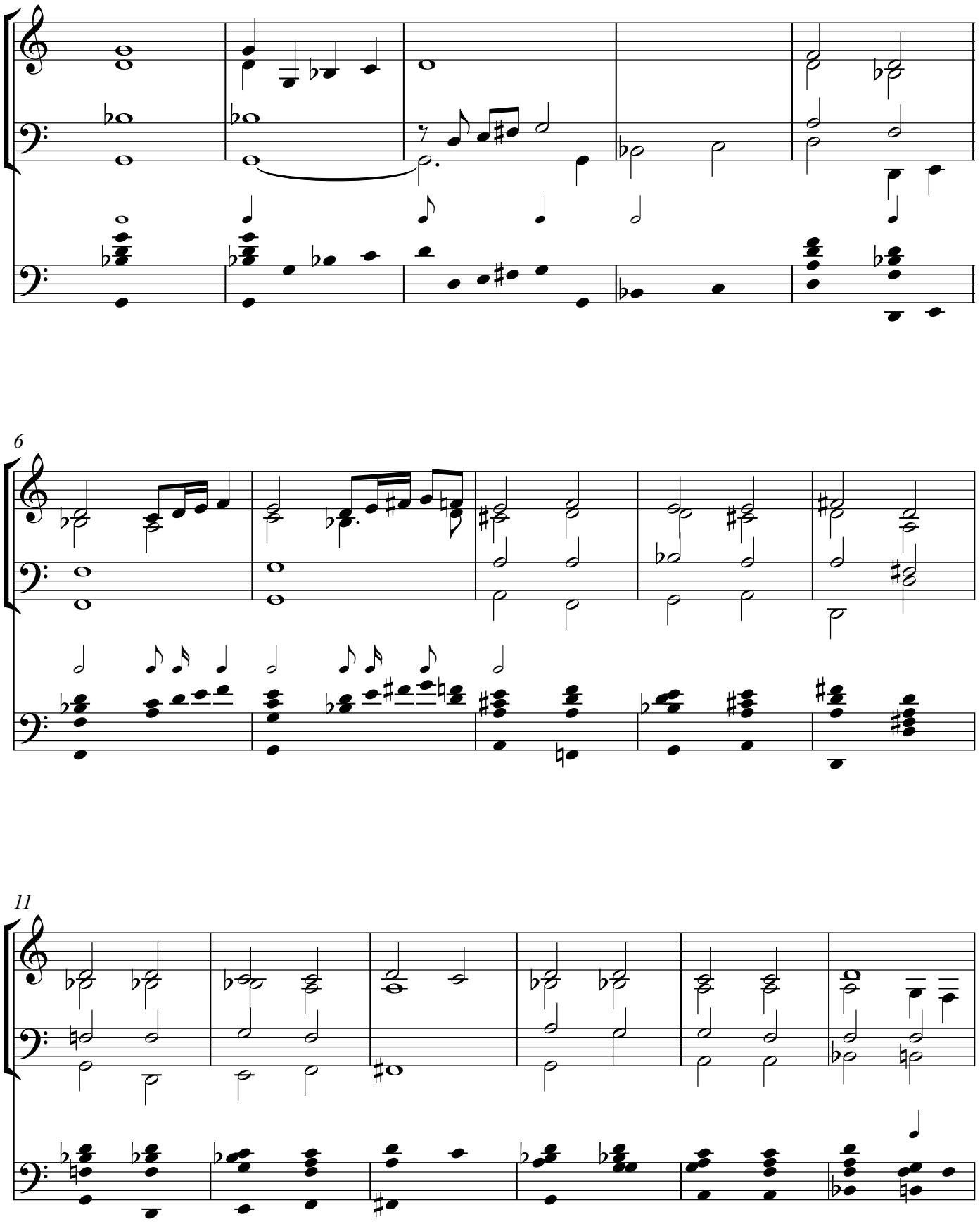
Toccata III

Cromatica

Piccinini (1623), pp. 90 - 91



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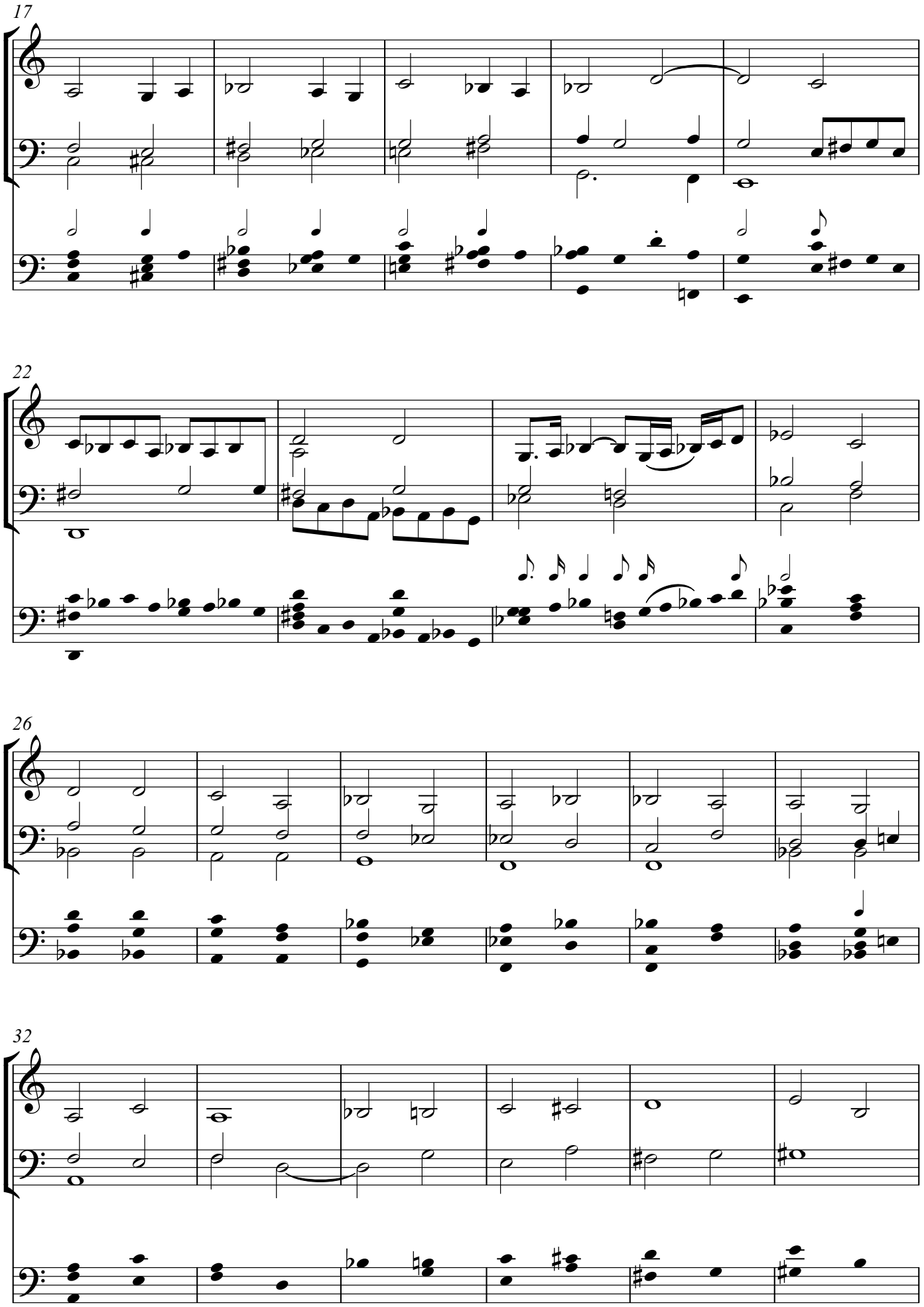

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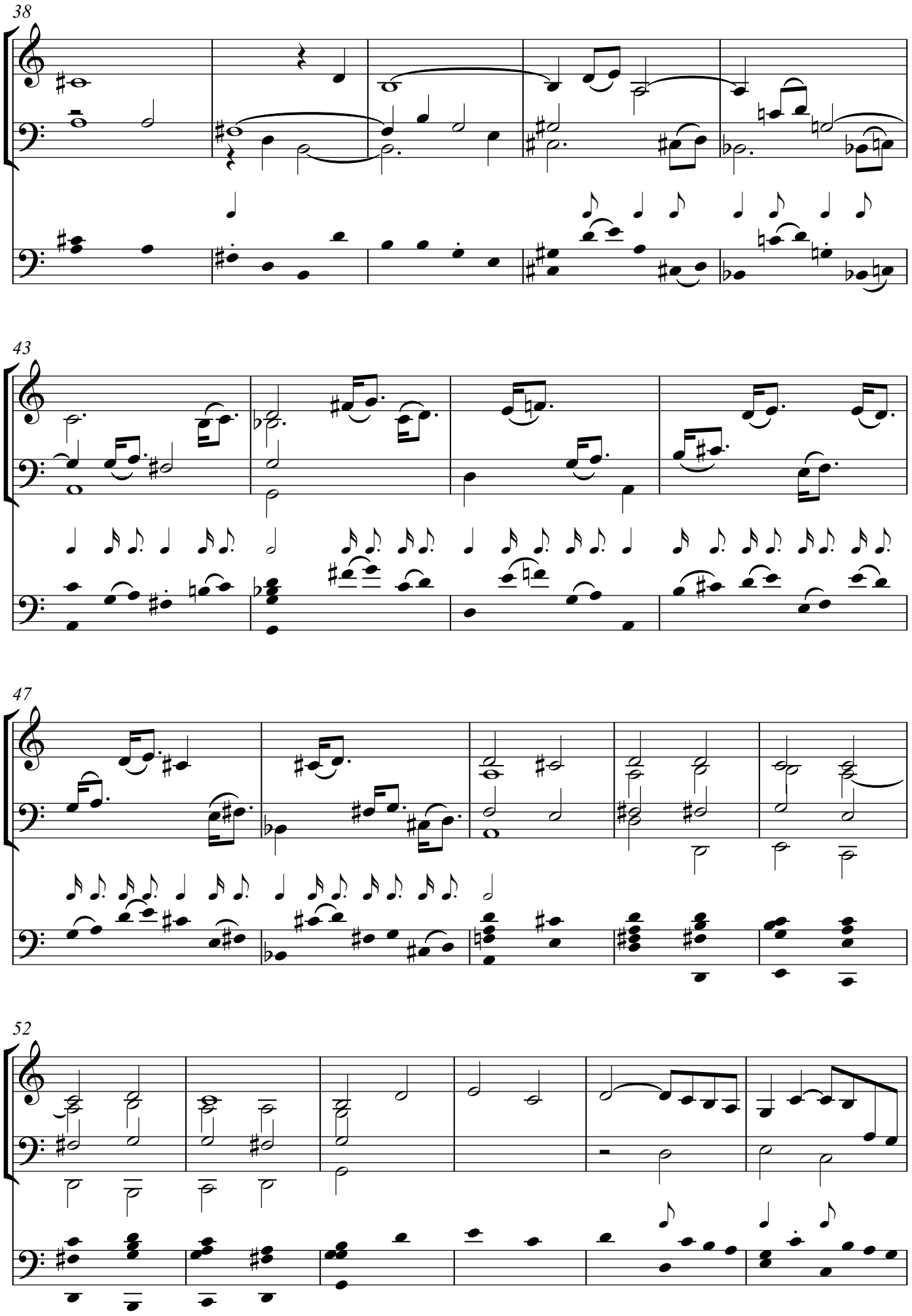

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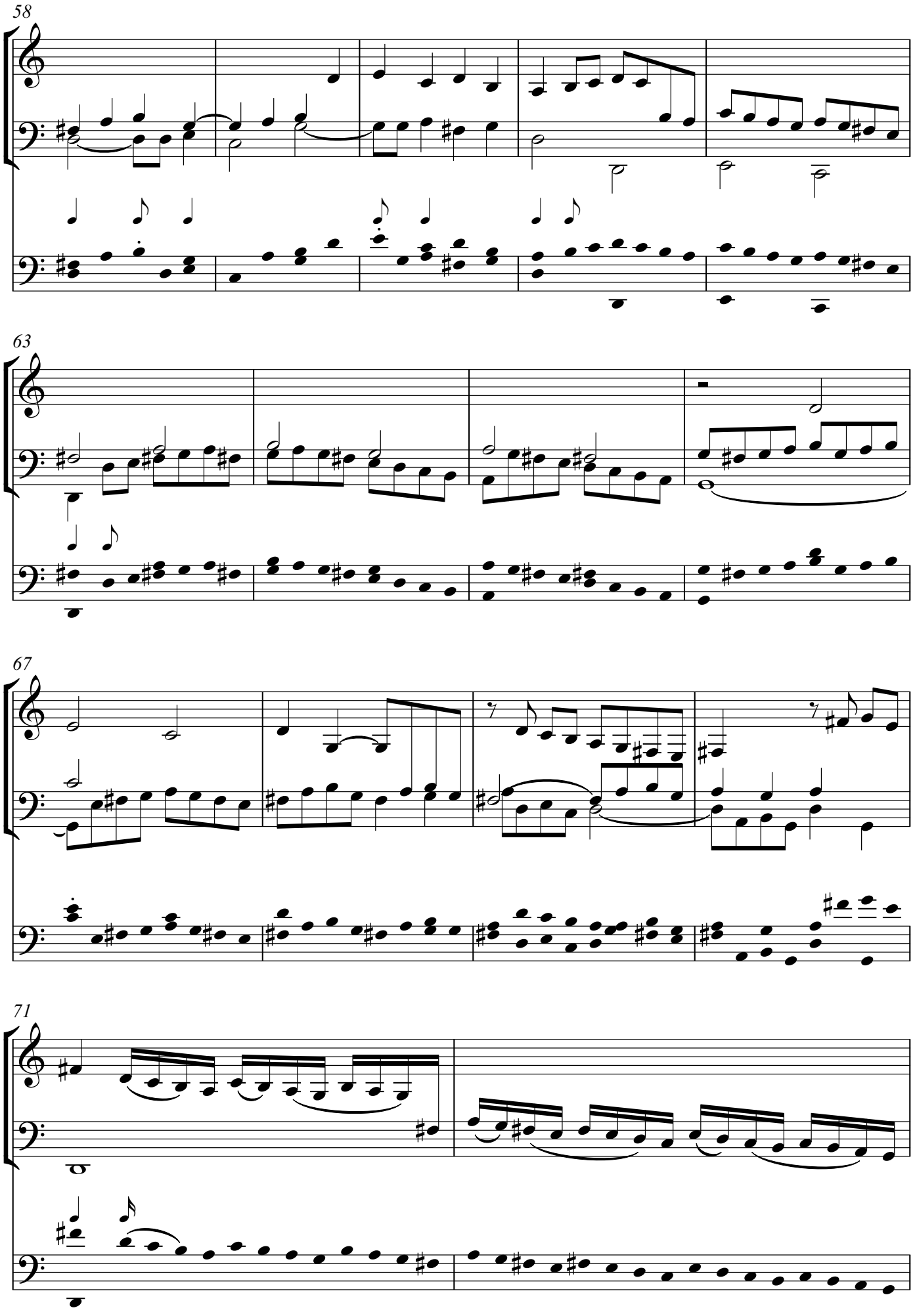

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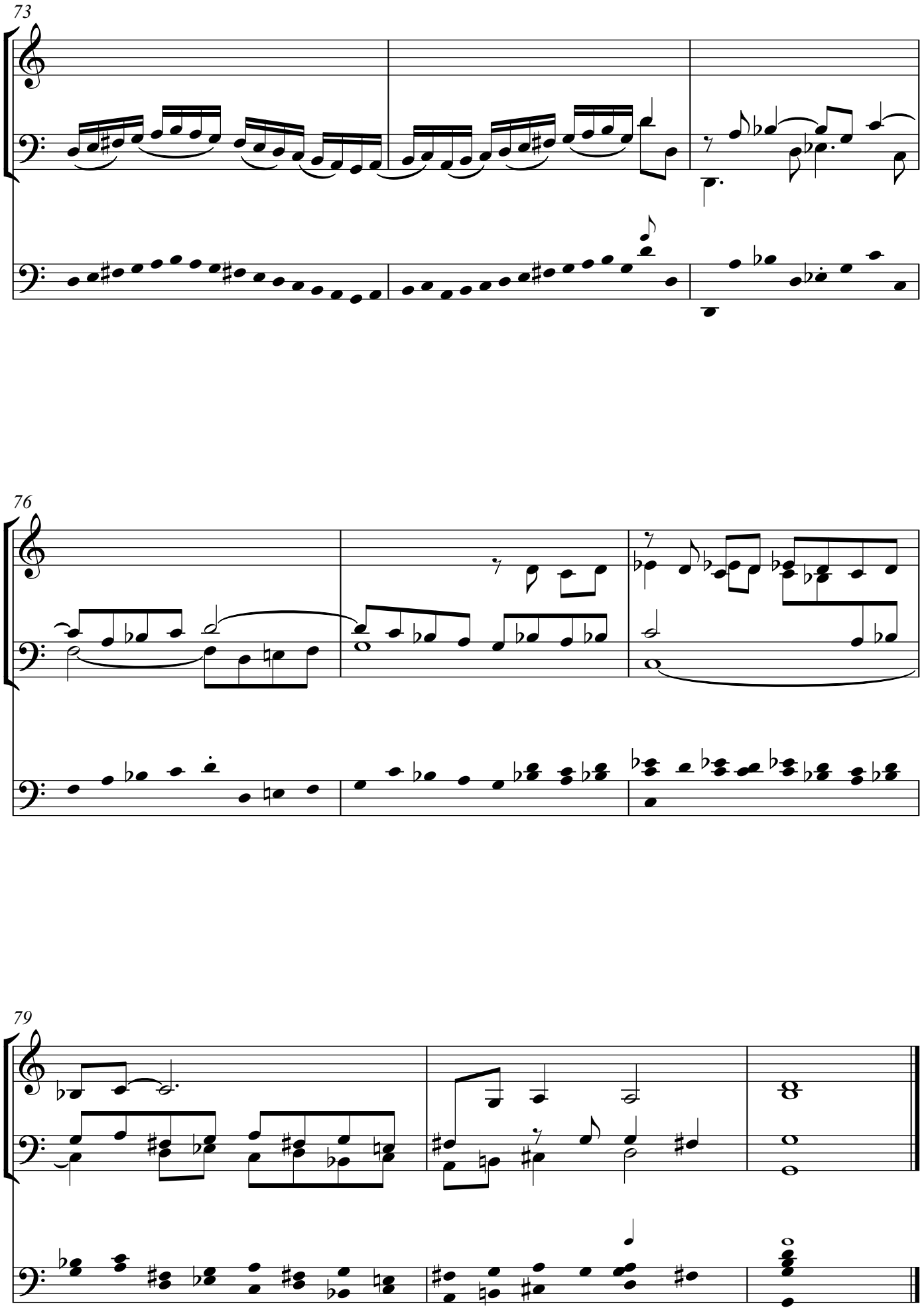

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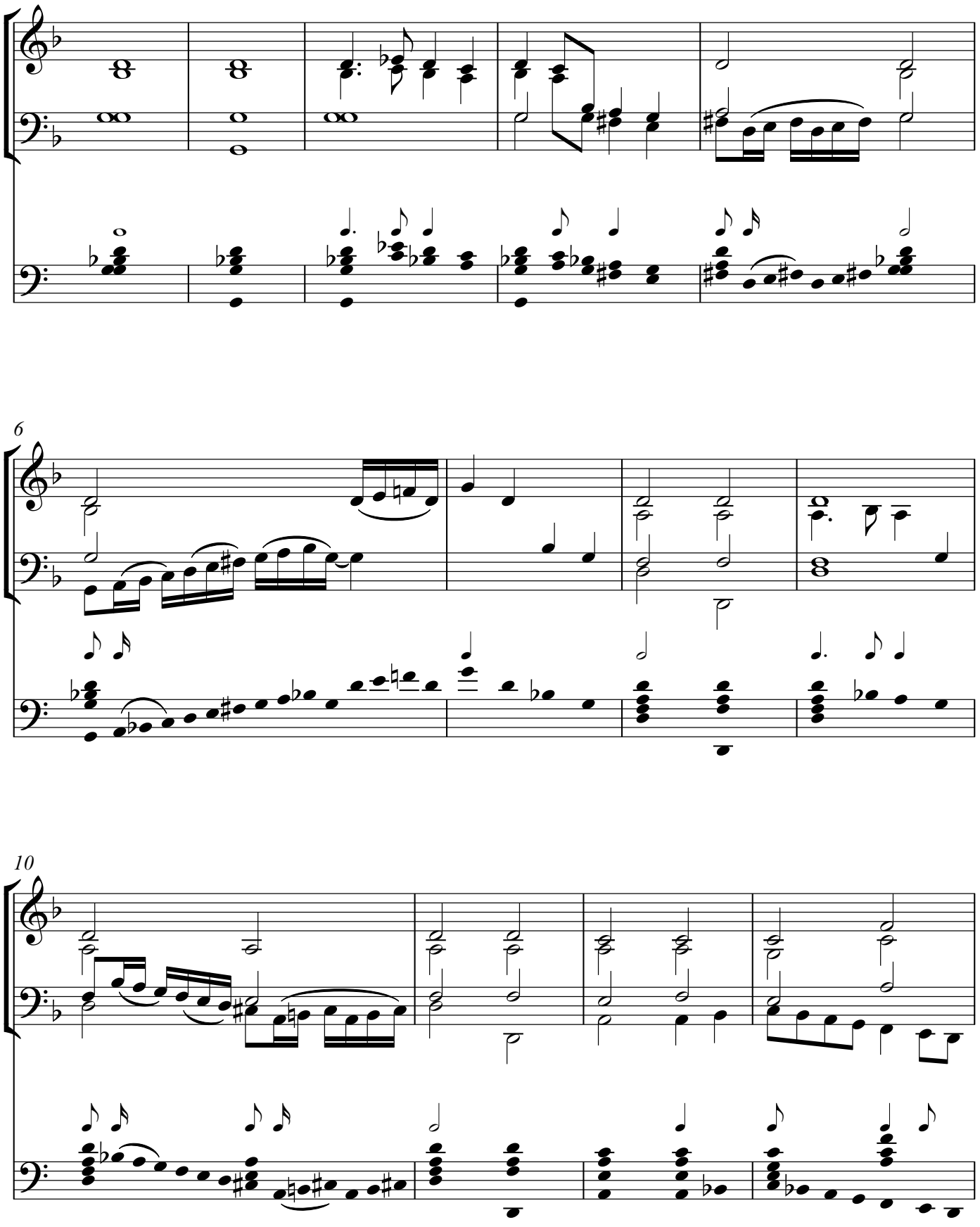
Toccata VI

Piccinini (1623), pp. 100 - 101



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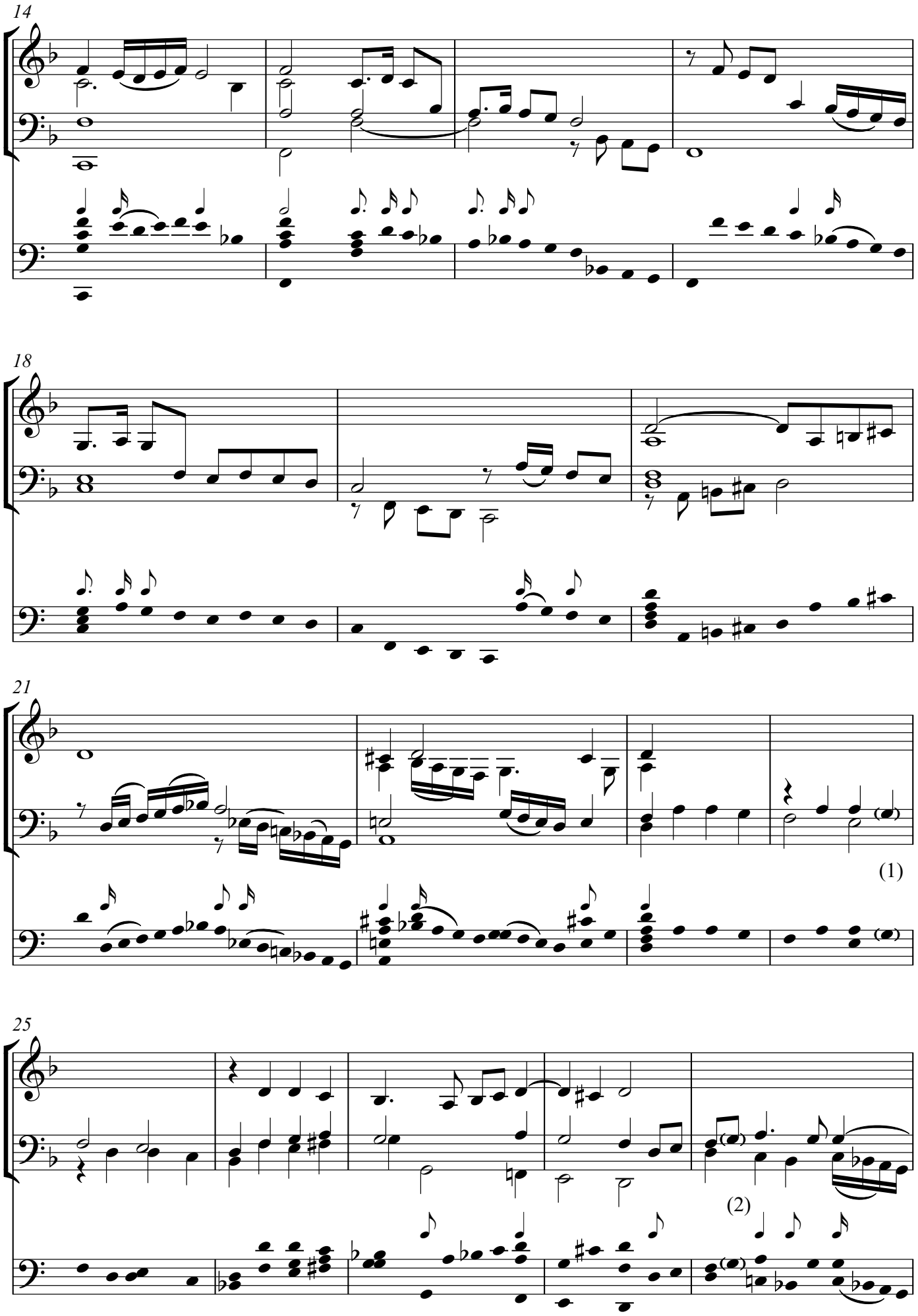

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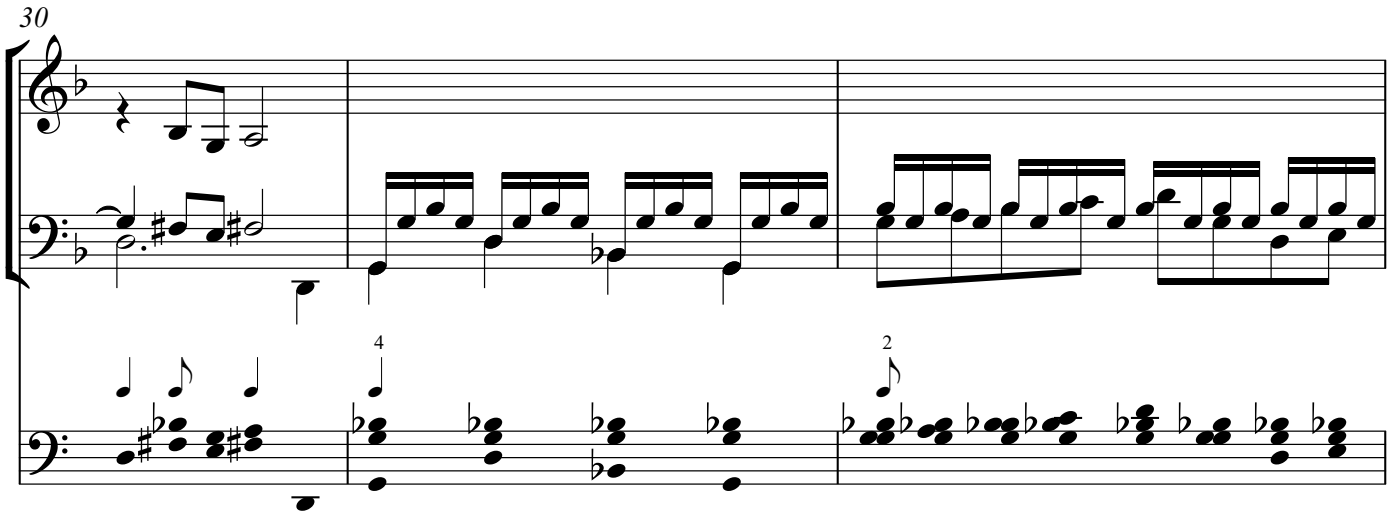

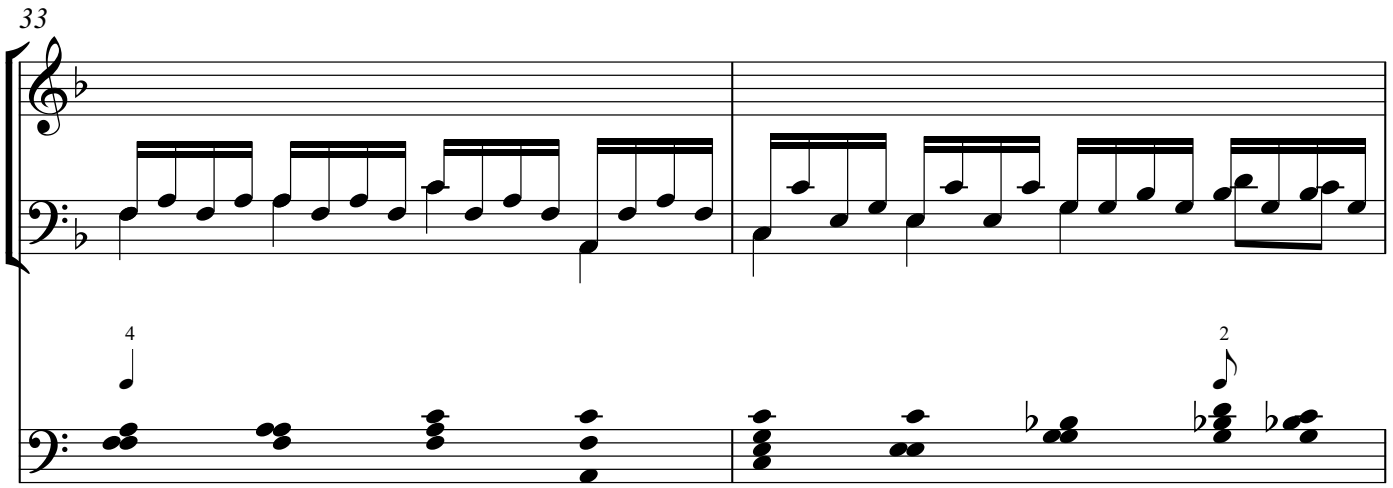

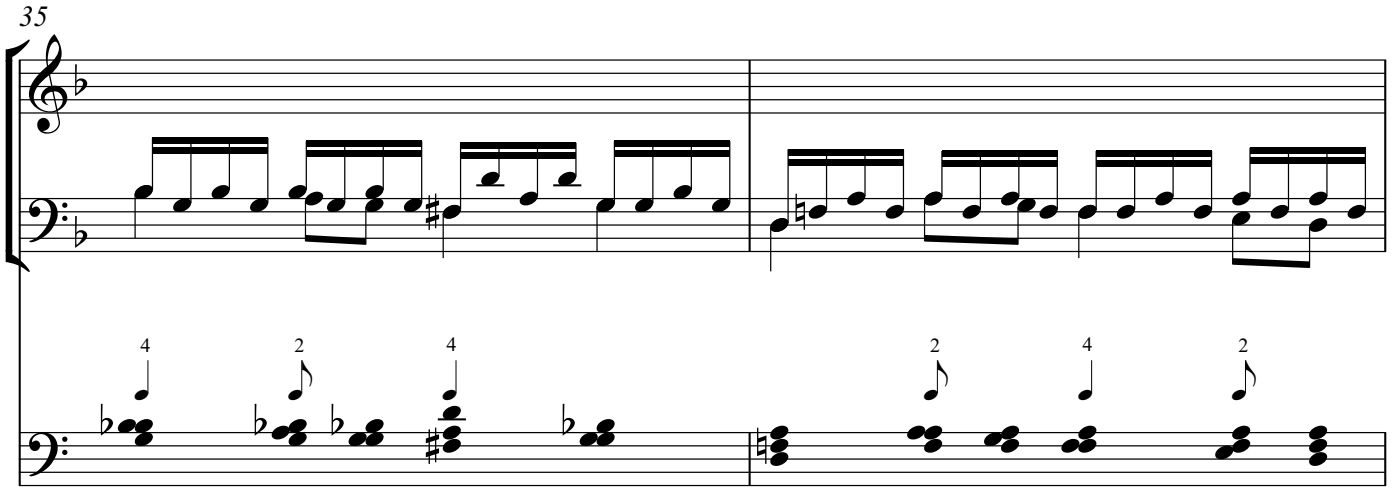

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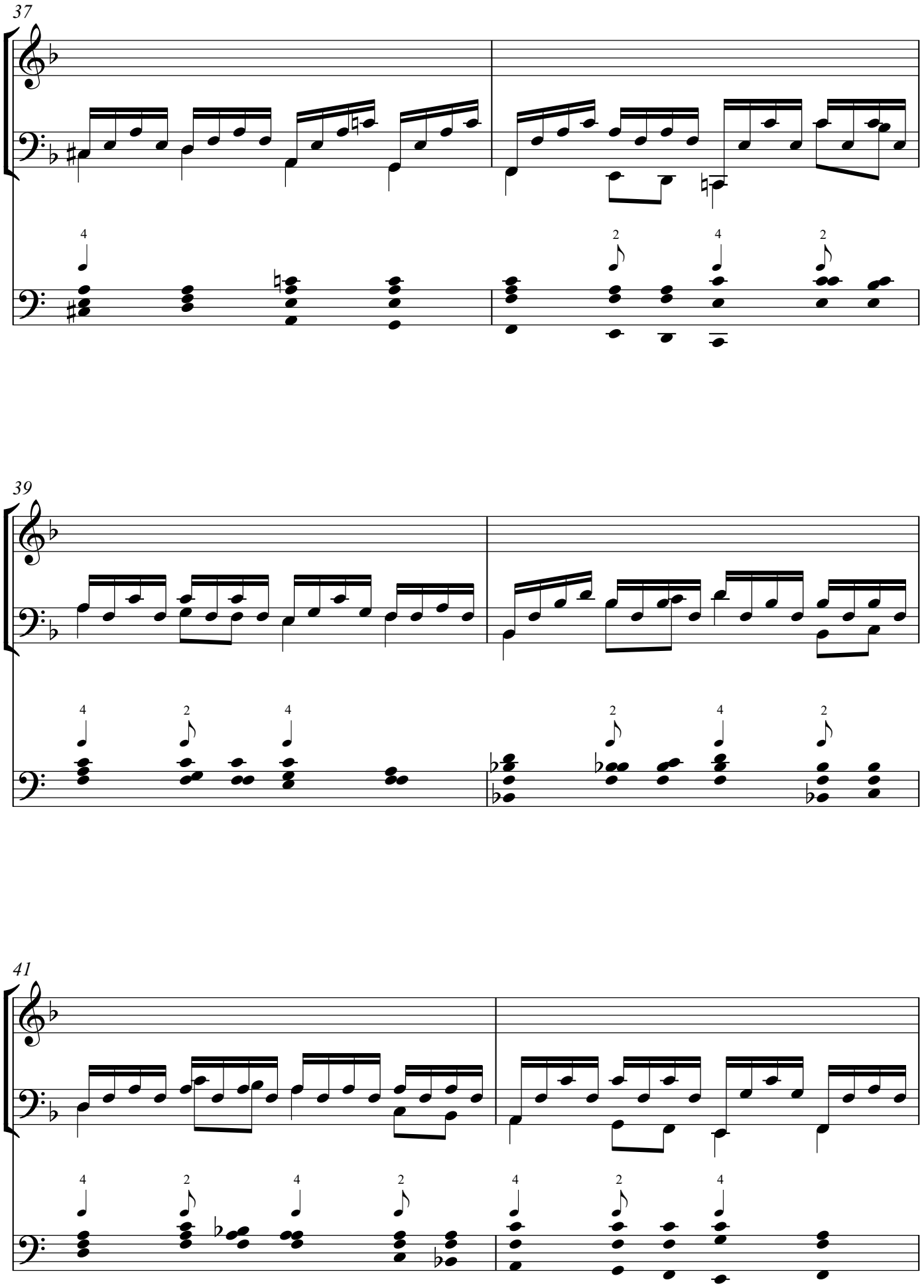

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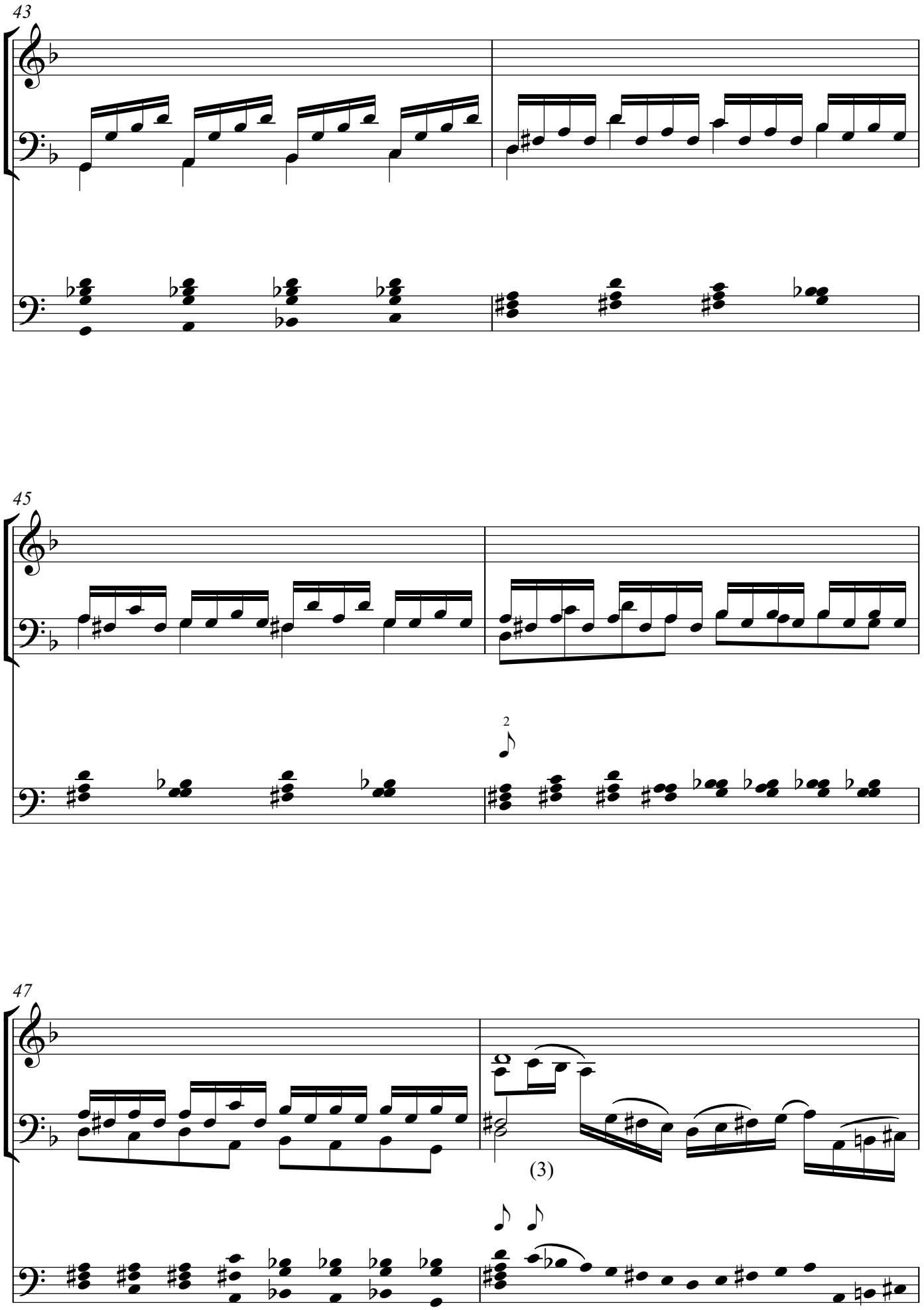

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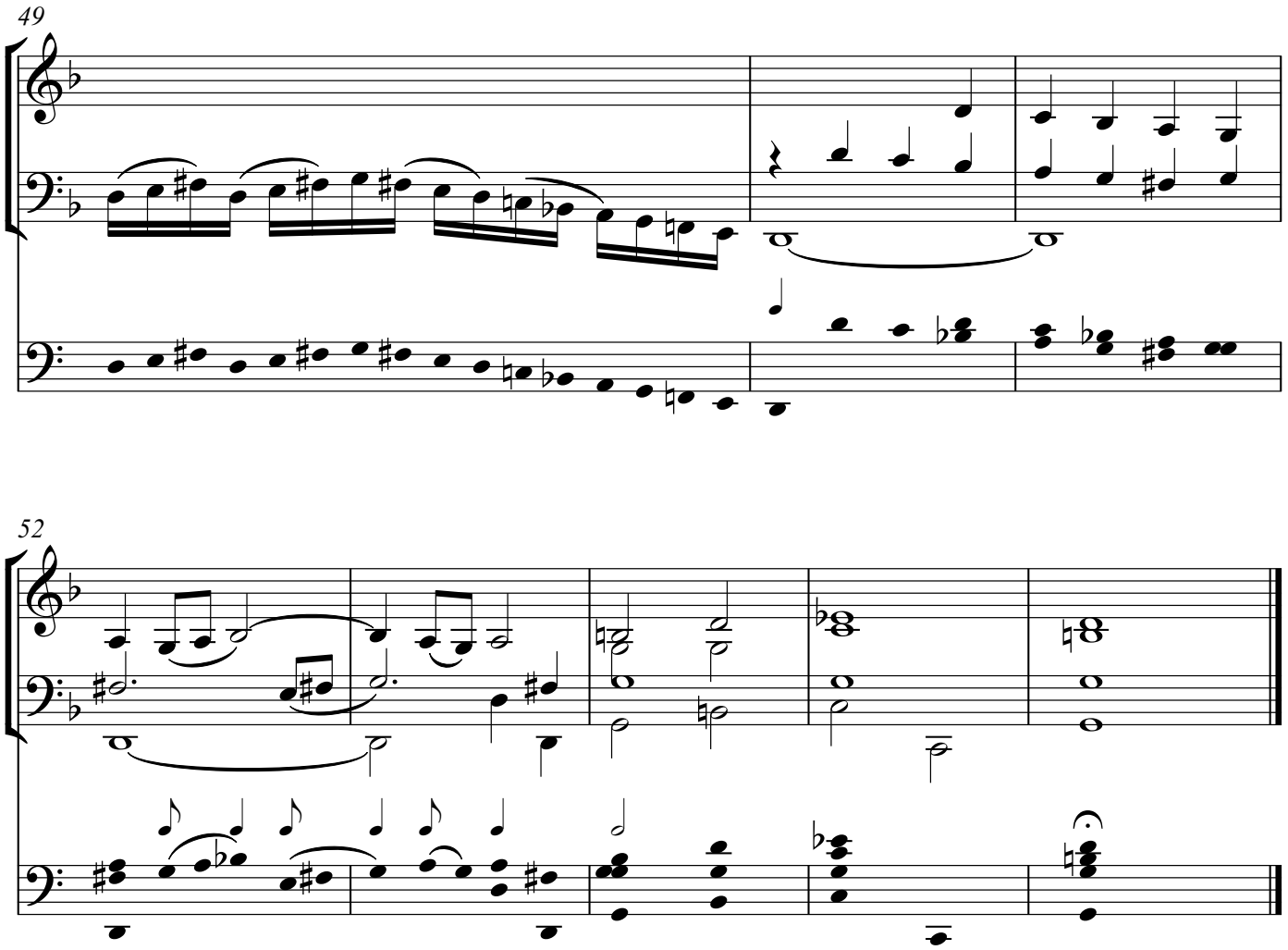

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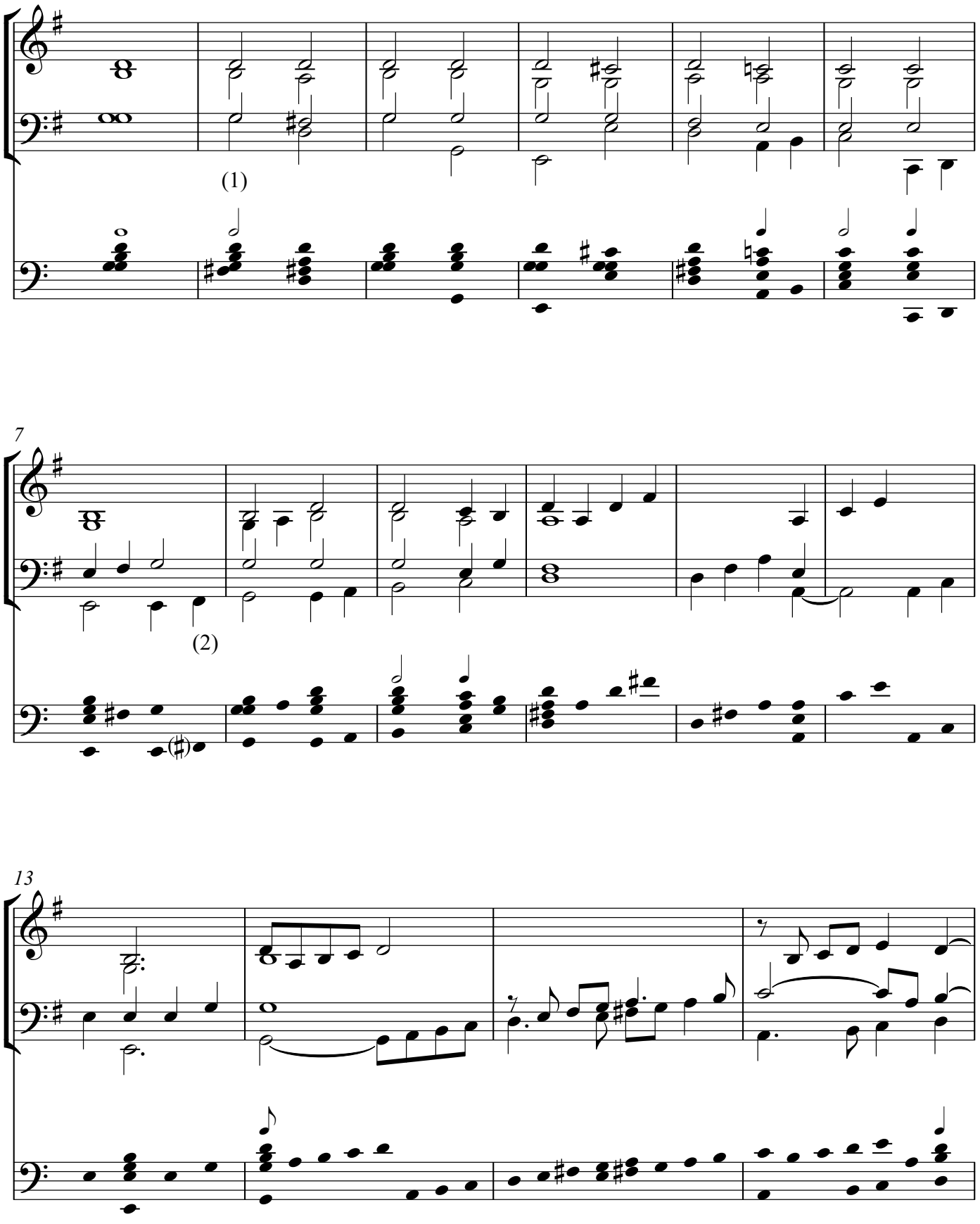
Toccata X

Piccinini (1623), pp. 112 - 113



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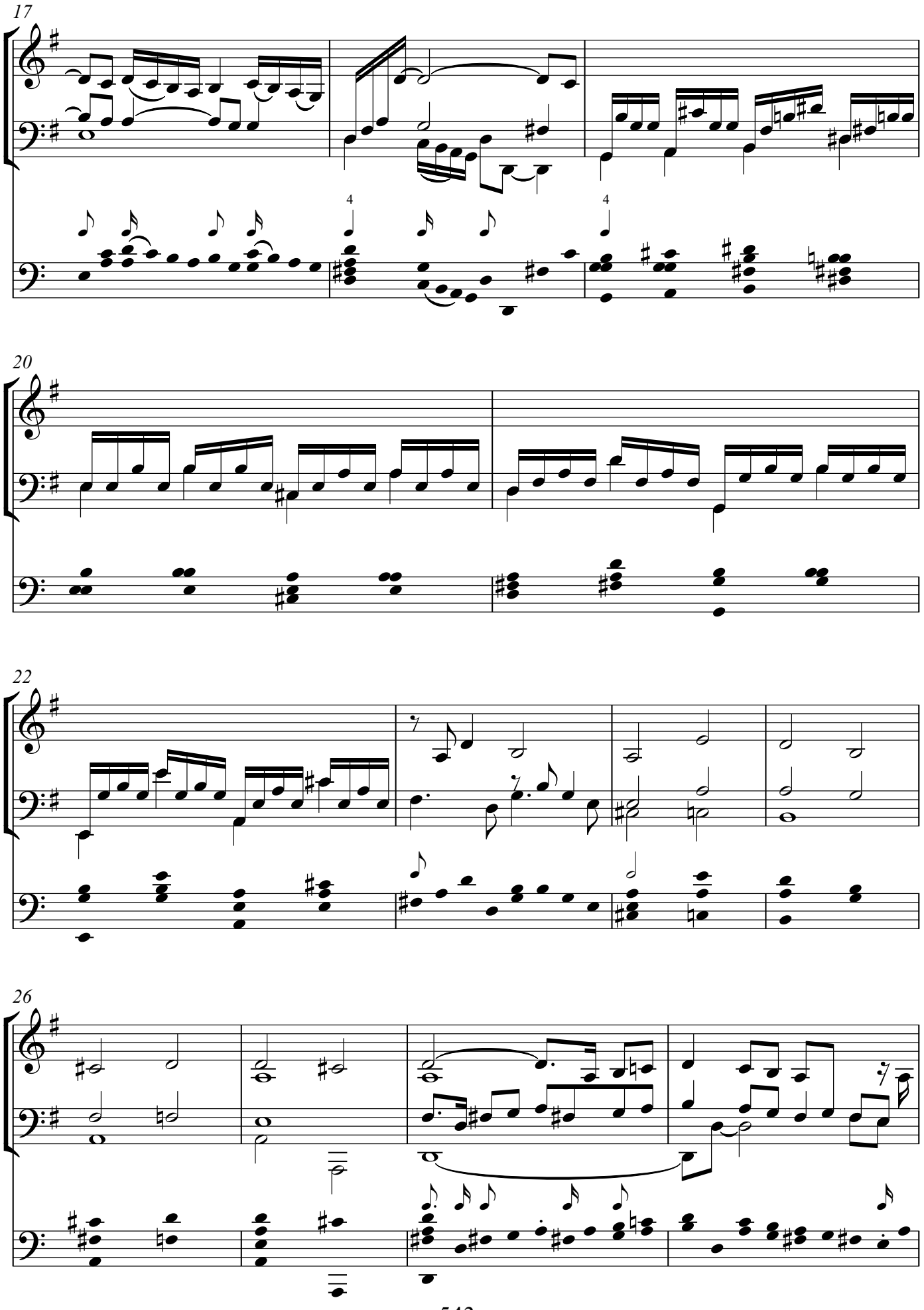

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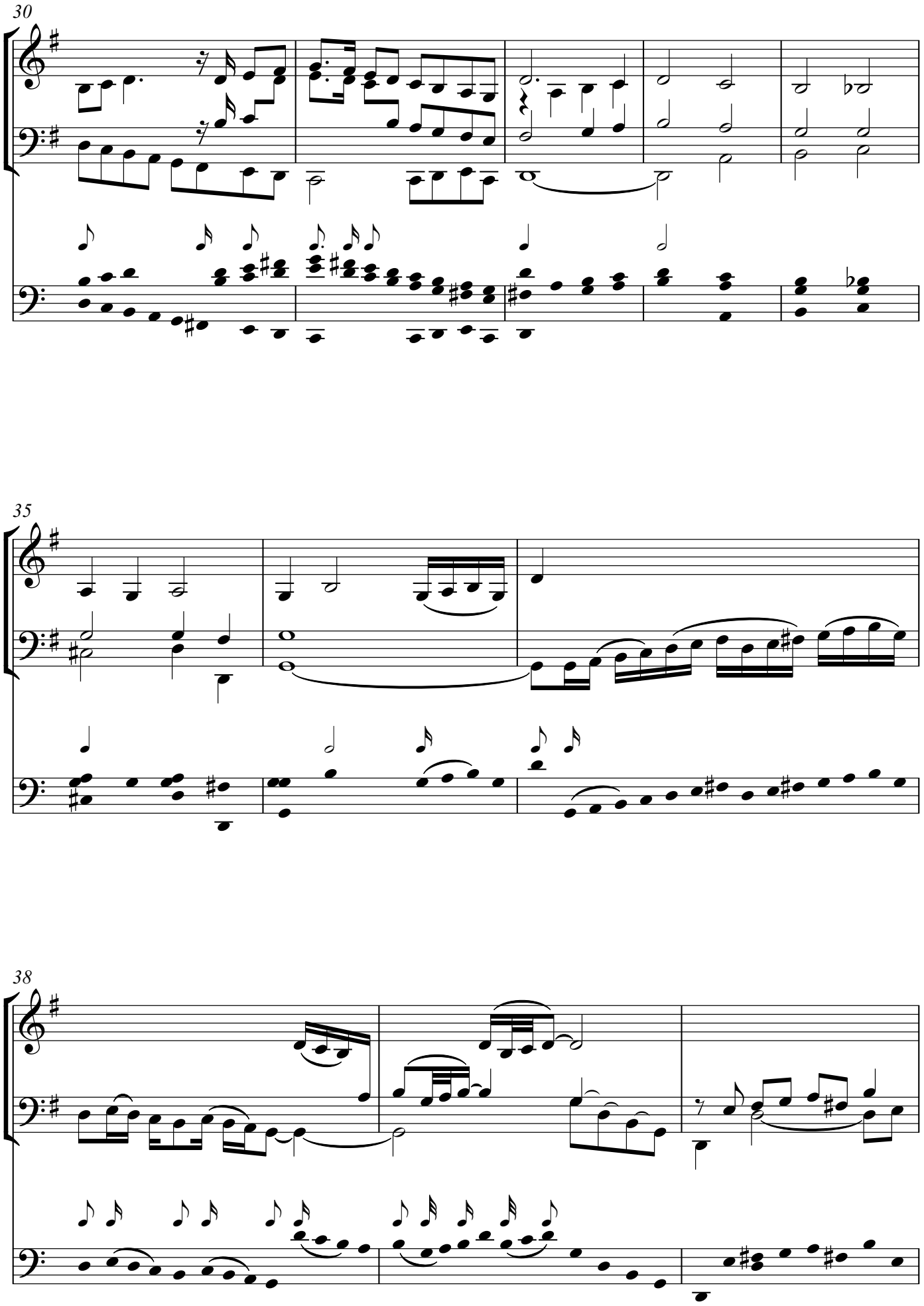

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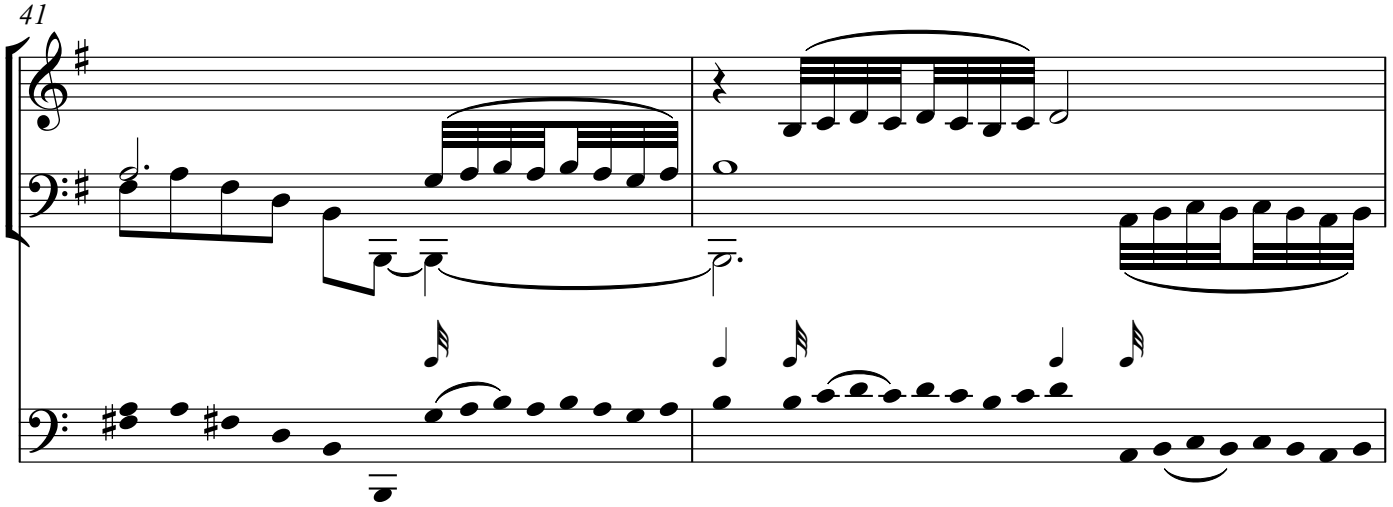

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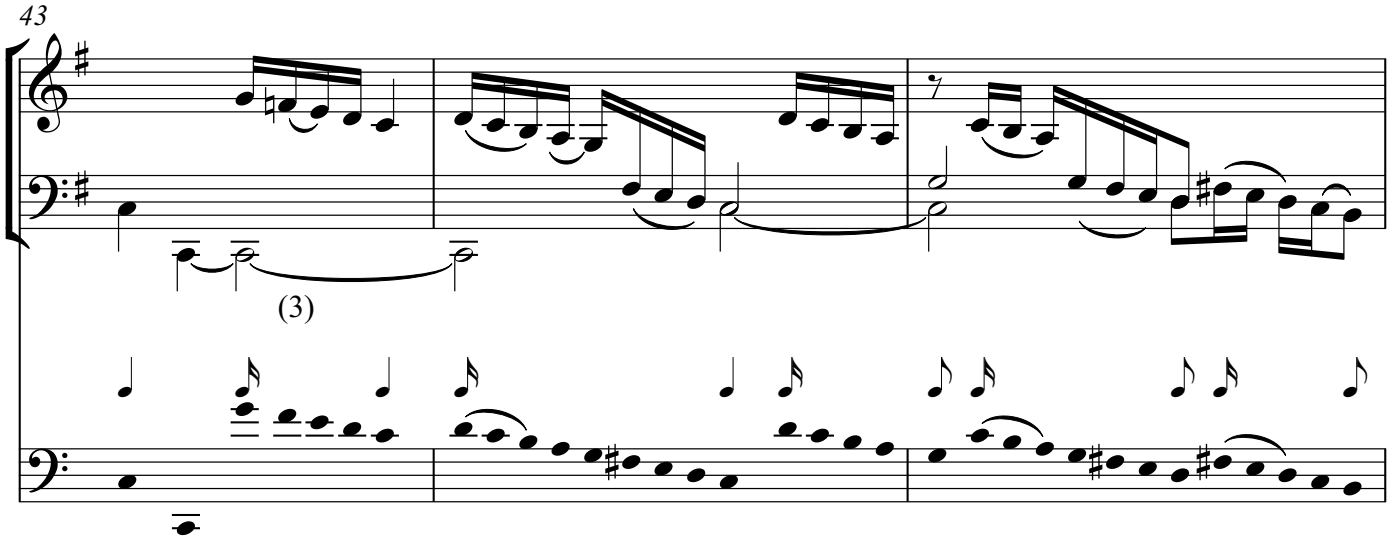

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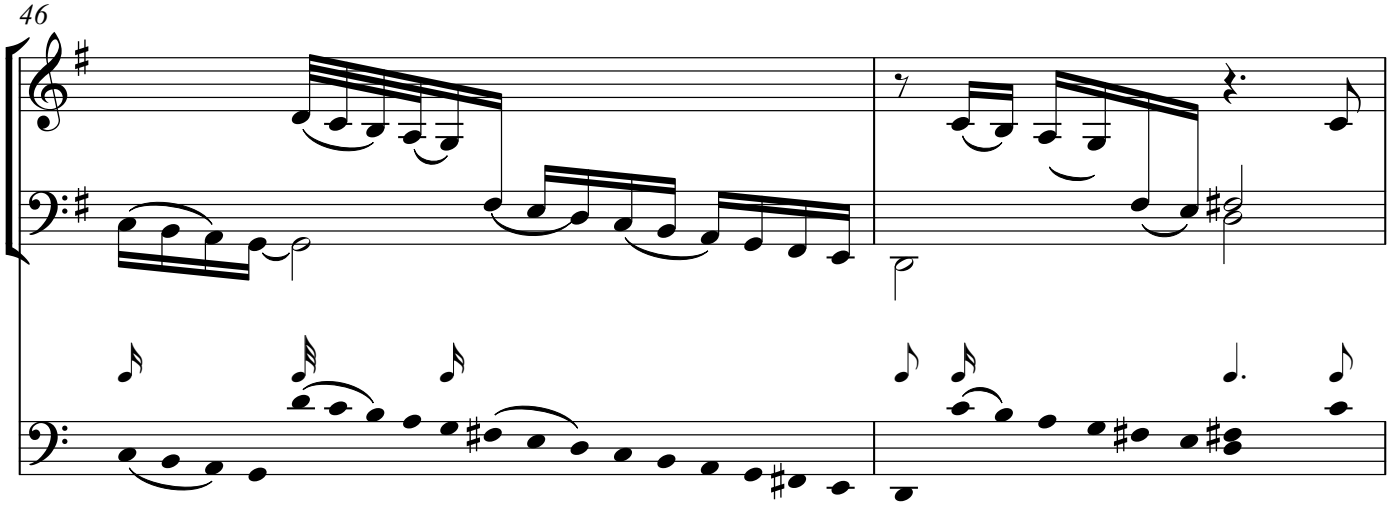

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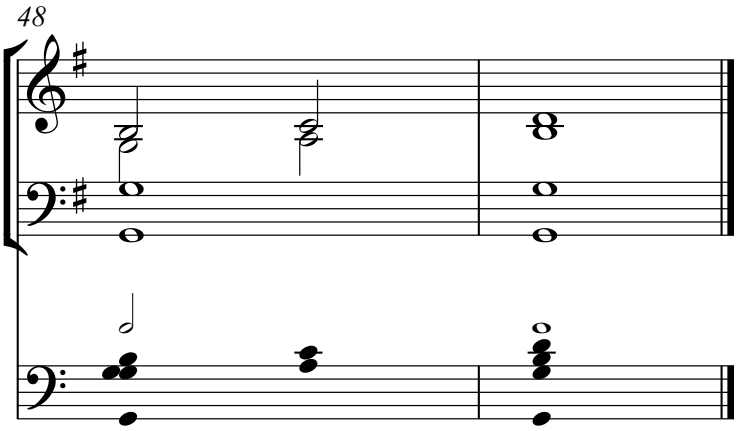

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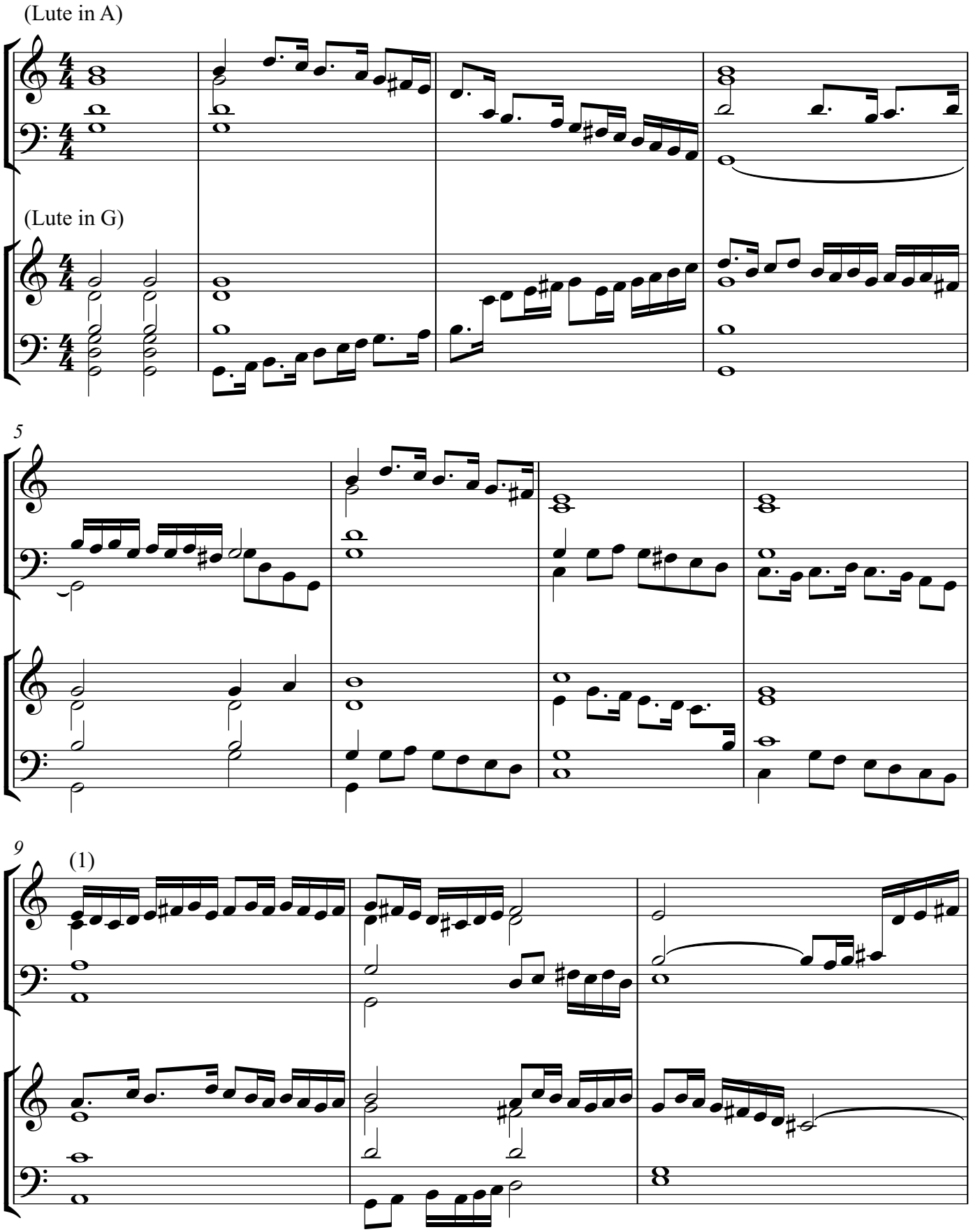
Toccata

à dui Liuti, & questo va accordato una voce più alta dell'altro

Piccinini (1623), pp. 122 - 125



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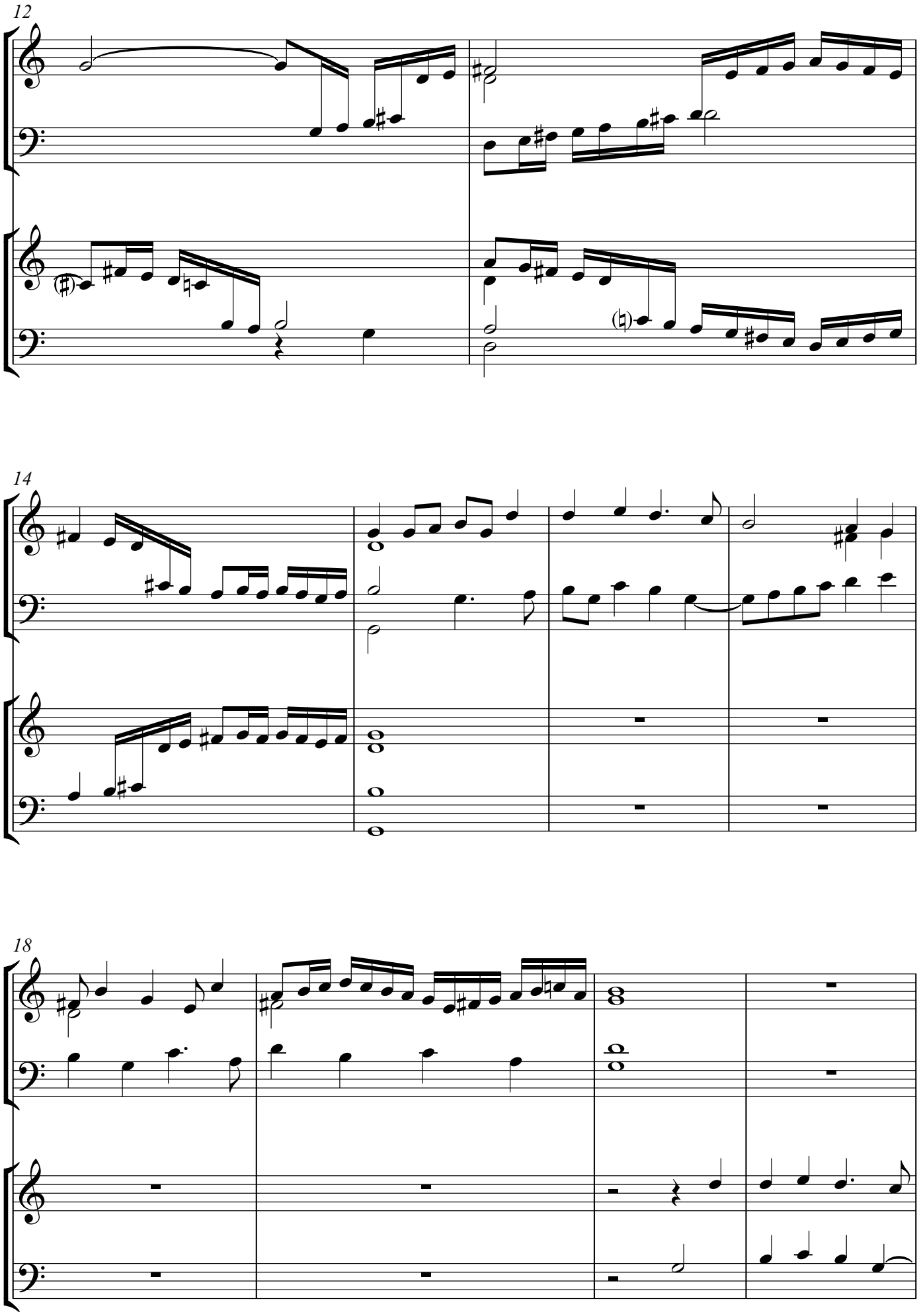

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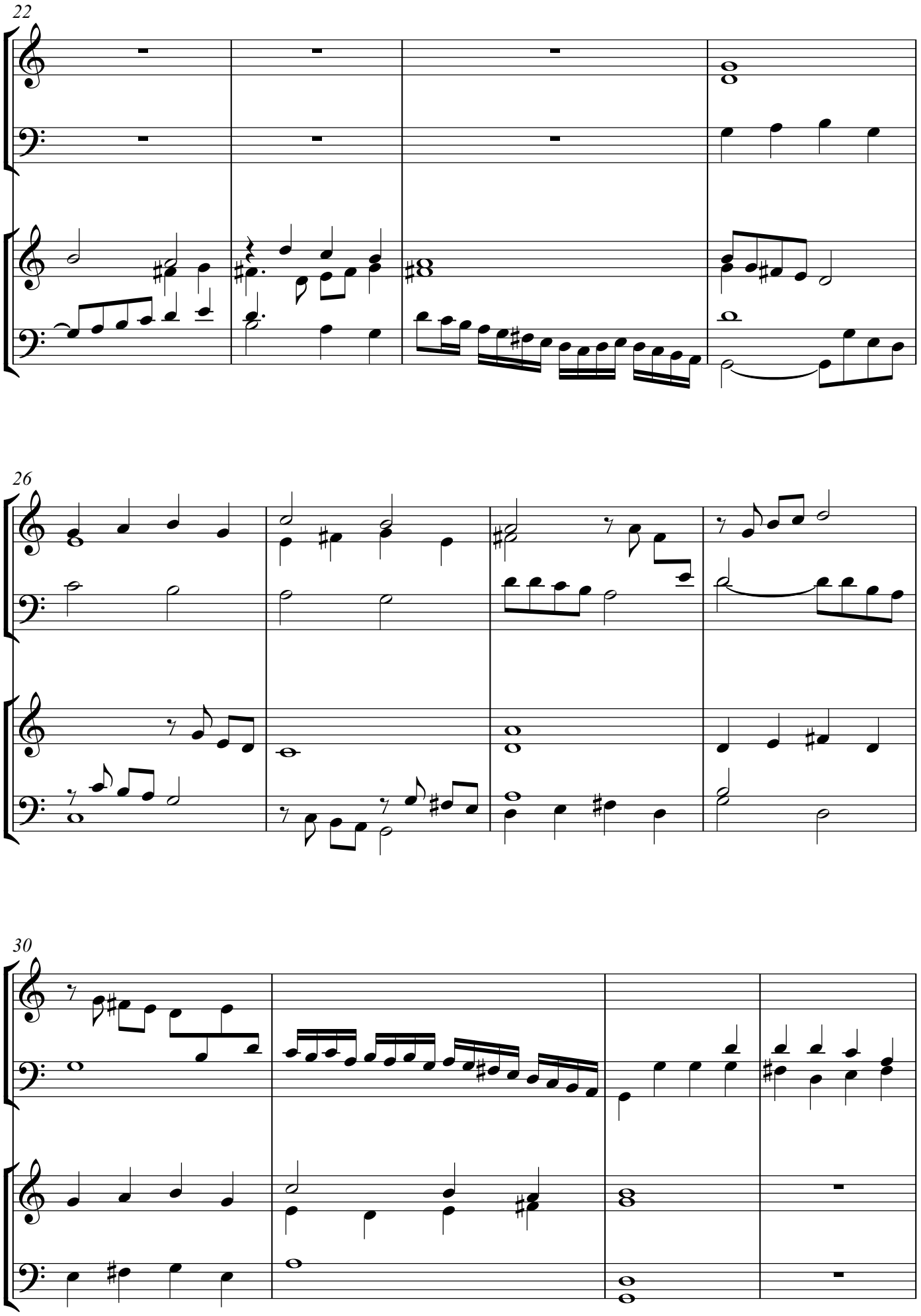

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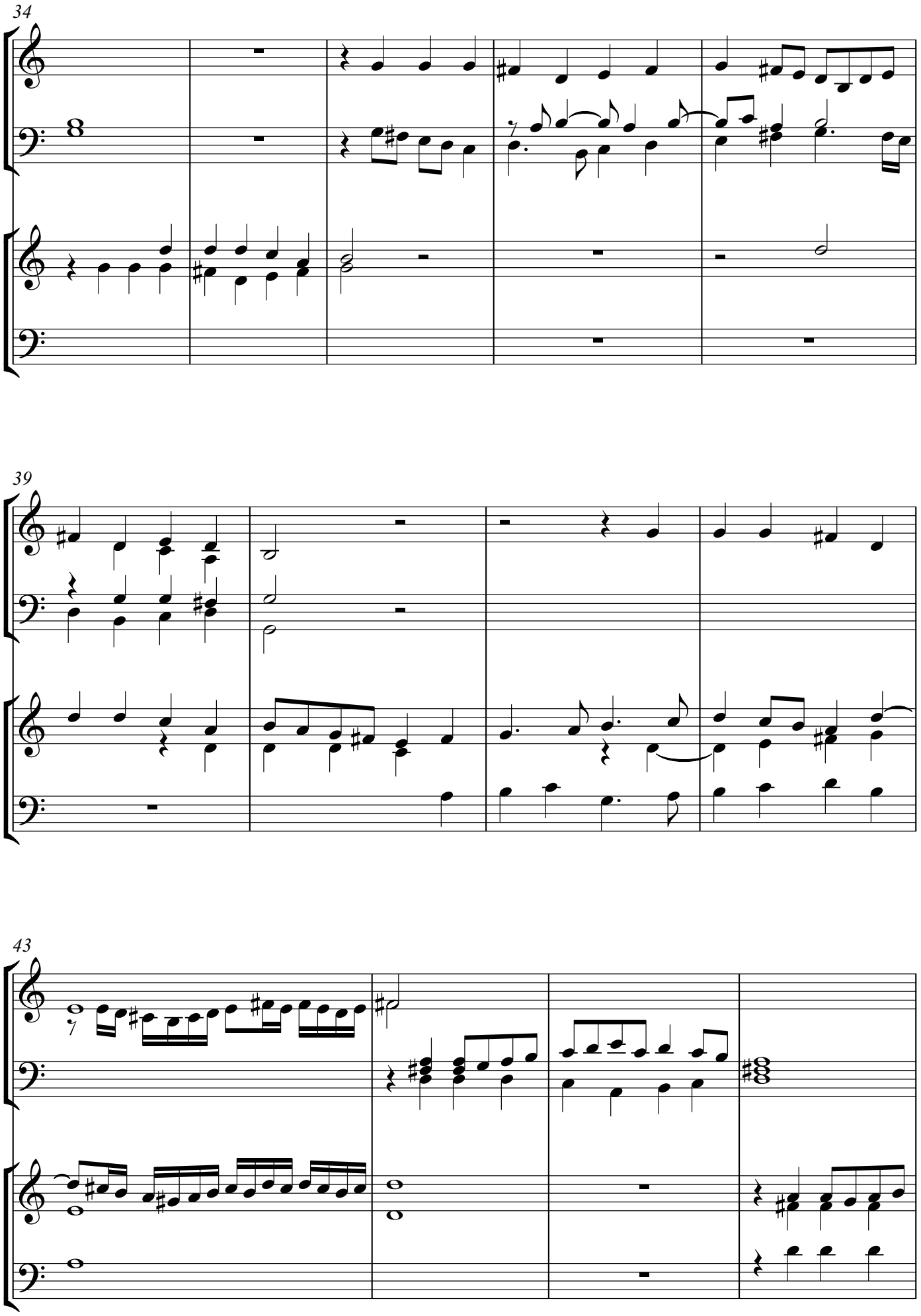

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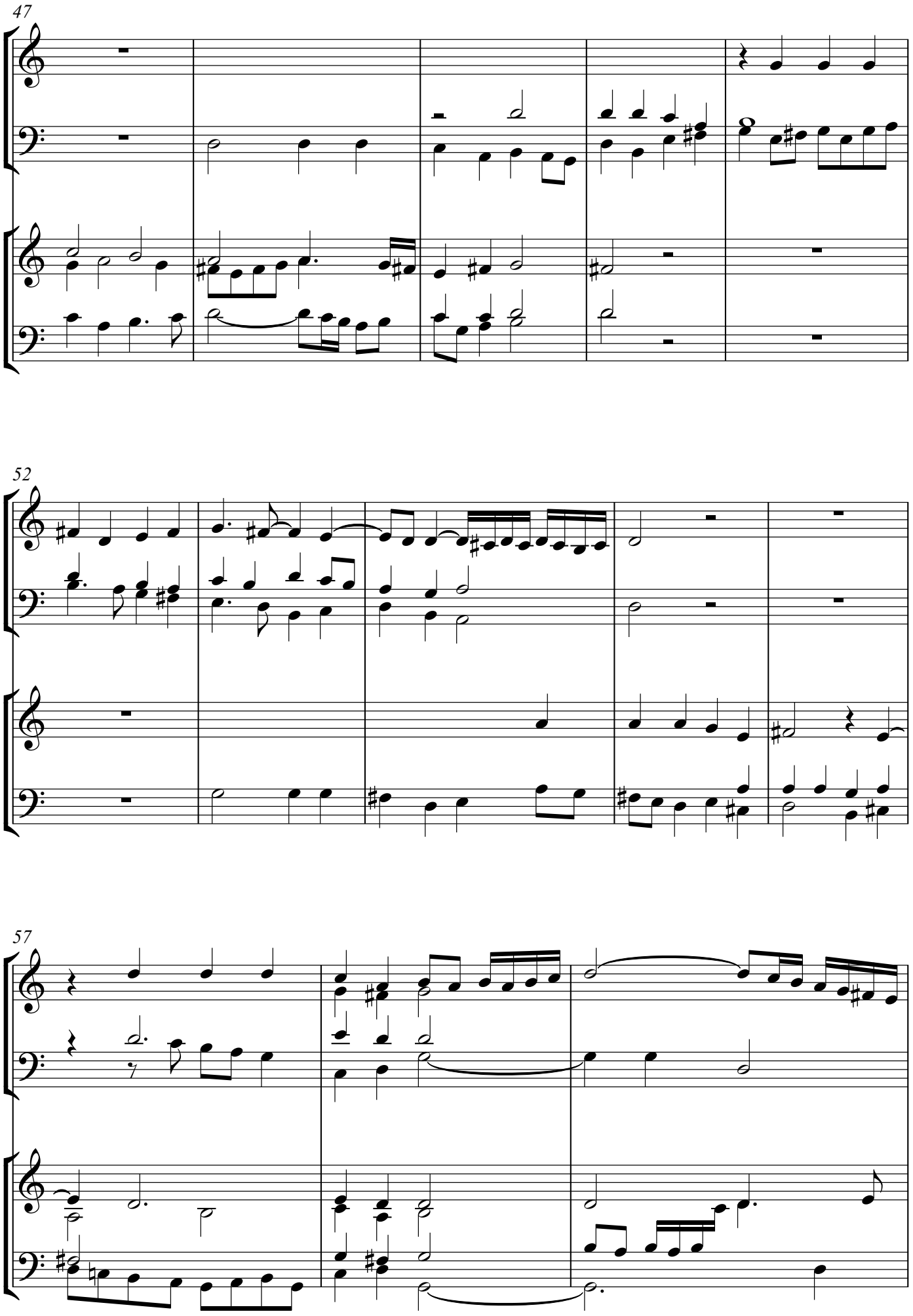

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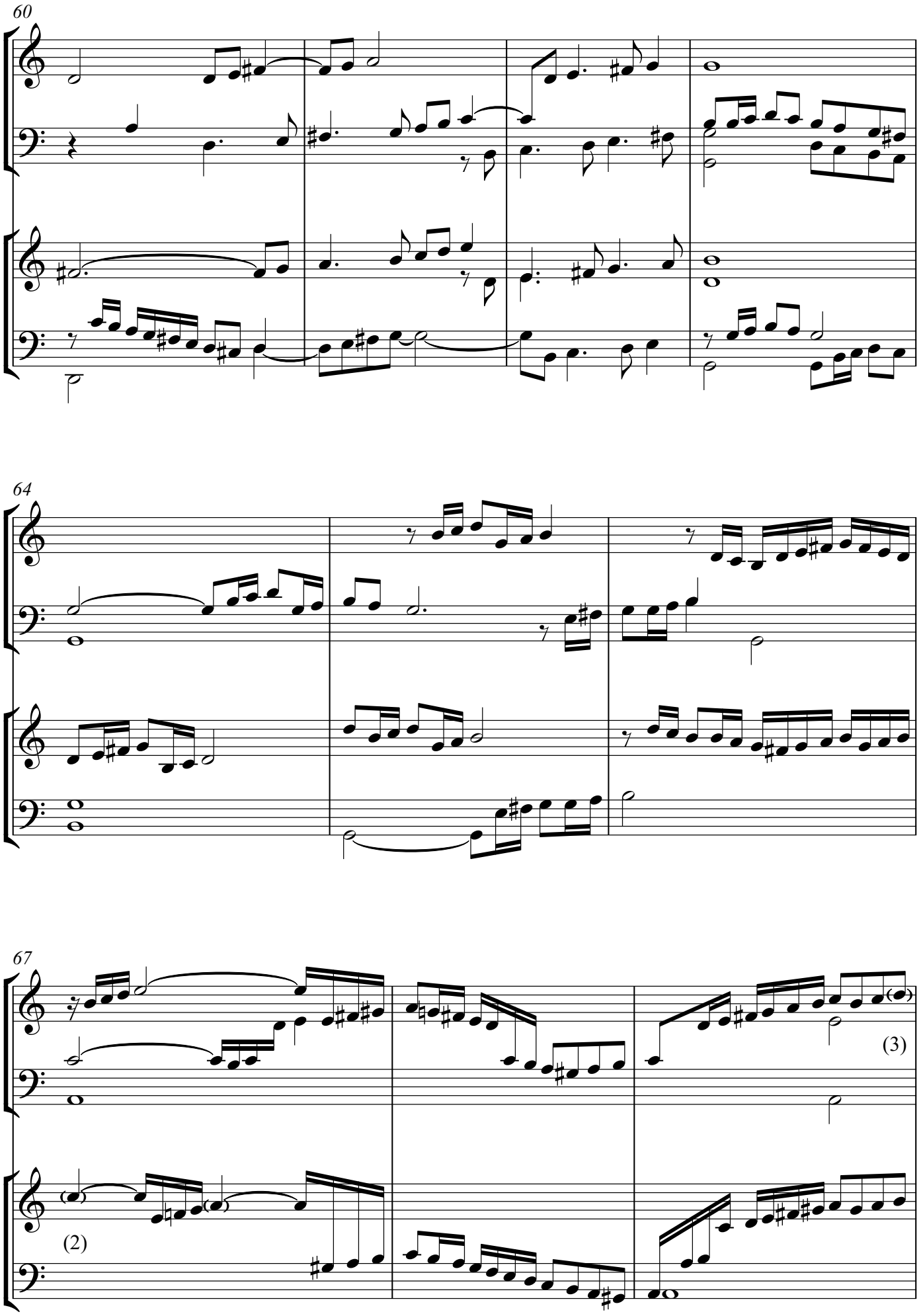

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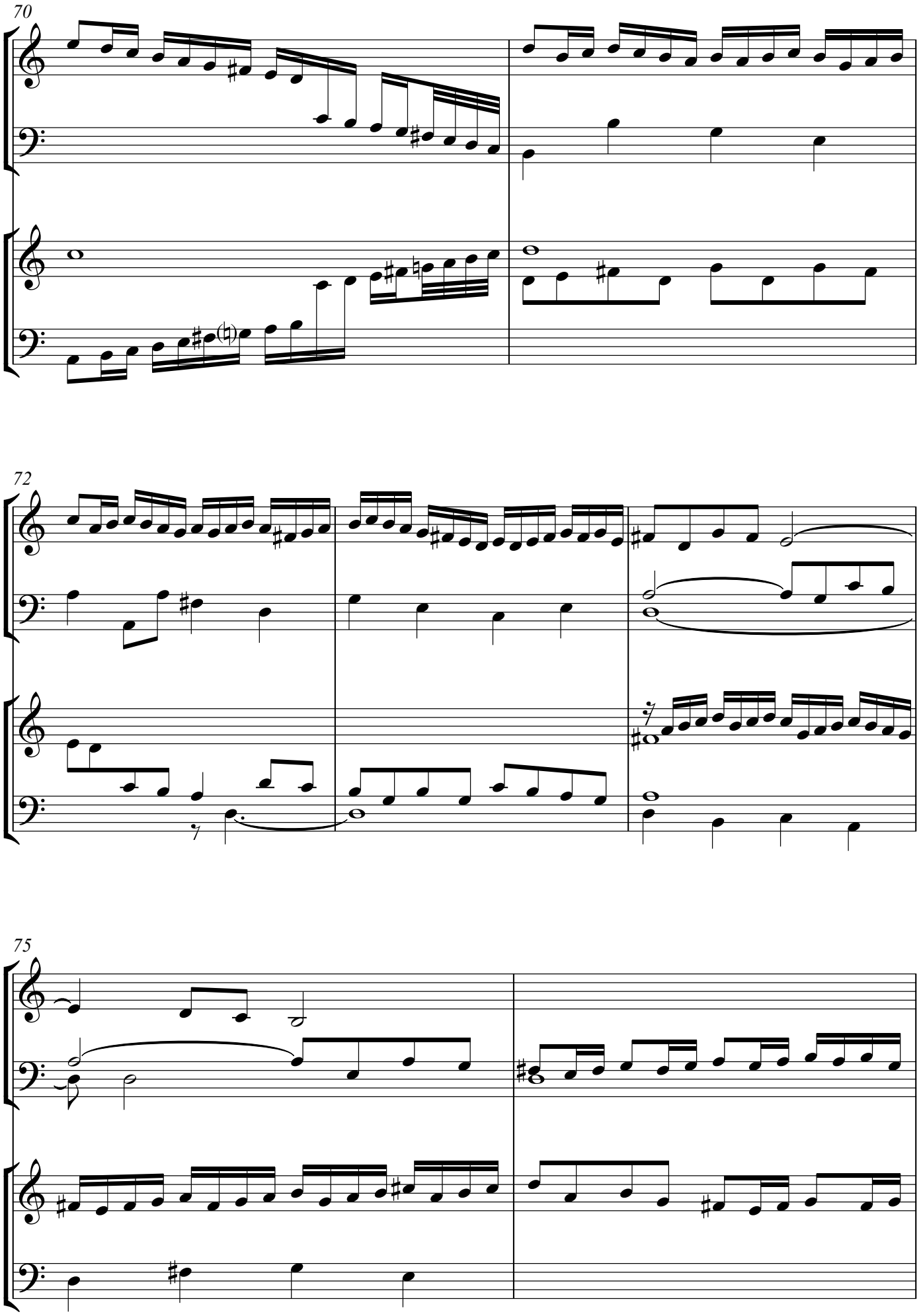

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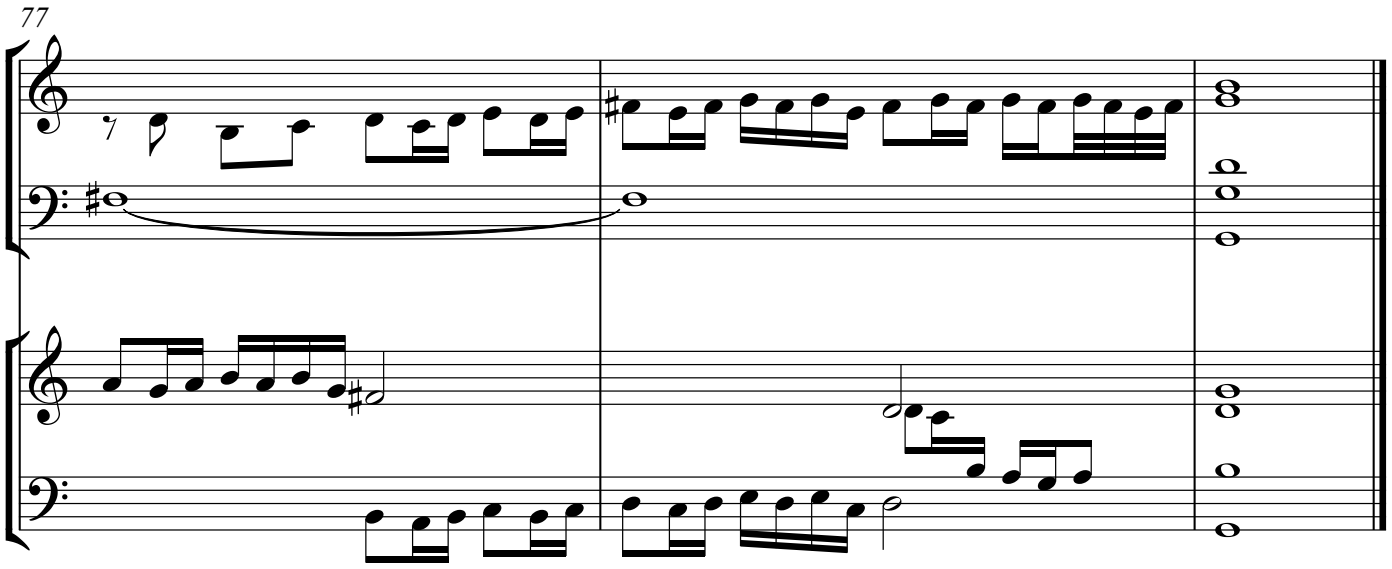

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Transcriptions of the eight toccatas from Alessandro and Leonardo Maria Piccinini's Intavolatura di liuto libro secondo *(1639)*

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Editorial notes

to the transcriptions from Alessandro and Leonardo Maria Piccinini's *Intavolatura di liuto libro secondo* (1639)

General comments:

A dot after a tablature character in the original indicates that the note is to be sustained. I have indicated these dots in the first-level transcription.

Notes to Toccata Prima*, pp. I – III:*

(1) The rhythmic indication in the original tablature only shows a minim tied to a quaver over the first note. In order to fit the bar, the remaining notes must be treated as semiquavers; however, the semiquaver rhythm indication is missing in the original.

(2) It is probable that the original tablature contains a mistake in this bar, with the tablature characters in the second chord inadvertently placed on the wrong tablature lines. In the interpretative transcription, I have therefore assumed that the tablature character '4' should have been on the fourth rather than the third course and the tablature character '3' on the third rather than the second course. This results in a more regular and agreeable progression.

(3) If it is assumed that the tablature character '5' on the third course should have been on the fourth course, the resultant b-flat results in a smoother bass line, as I have notated in the interpretative transcription.

(4) The second tablature character '4' on the first course repeats the b'-natural. It is more likely that this should have been a '5', i.e. c'', which continues the scale figure, as in the interpretative transcription.

(5) As this bar is divided across two lines in the original, there is an erroneous barline at this point.

(6) Dots next to tablature characters (which I have included in the first level transcription) indicate that the note is to be sustained.

(7) There is a quaver beat missing in this bar in the original. In the interpretative transcription, I have suggested adding a g', which also fits into the larger melodic progression.

(8) The dots after the rhythmic indications in the original are surely erroneous. I have assumed that the intended rhythm should be straightforward crotchets and quavers, as in bar 81.

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(9) In the interpretative transcription, I have assumed that the rather angular f-sharp and f-natural arise from misplaced tablature characters. If it is assumed that the '1' and the '0' placed on the fourth course should in fact have been on the third course, the resulting b-flat and a are more convincing.

(10) The crotchet rhythmic indication is missing in the original tablature.

(11) The rhythmic indication in the original tablature makes the penultimate bar too long by a crotchet value. As a correction in the interpretative transcription, I have assumed that the first crotchet is erroneous and that the rhythm should continue in quavers from the previous bar.

Notes to Toccata II*, p. IV:*

(1) The tablature character '2' on the third course on the last beat of bar 6 was probably intended for the fourth course, i.e. a g rather than the unlikely b(-natural).

(2) The rhythmic indication is missing in bar 7 in the original tablature. It is reasonable to assume similarity to the previous bar, as in my interpretative transcription.

(3) The tablature characters were probably jumbled in original. In the interpretative transcription, I have assumed that the '3' on the first course and the '2' on the third course should have been swapped.

(4) Although the c is not problematic, if one assumes that the last character in the bar, the '0' on the fifth course, should have been on the fourth course, then the figure fits with the ascending motive in the next bars.

(5) The f '-sharp ('4' on the second course) in bar 20 of the original seems out of place. If it is assumed that in the printing process, the type got 'inverted' and the '4' should have been on the fourth course, then the resultant a, as I have transcribed in the interpretative transcription, is more credible.

(6) In the interpretative transcription, I have assumed that the tablature character '2' on the second course on the third beat should have been placed on the third course, i.e. indicating a b-natural rather than an e'.

(7) The clash between the B-natural and the b'-flat is unusual. Perhaps one could assume that the '4' on the sixth course, which denotes the B-natural, should have been a '3', i.e. a B-flat. I have left it unchanged in the interpretative transcription, though.

(8) I have assumed that the tablature characters placed on the first two courses on the first beat of bar 28 were swapped. Placing the '2' on the second

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course and the '0' on the first leads to the expected results, as notated in the interpretative transcription.

(9) There is a quaver value missing in this bar. The F appears directly below the c'' in the original tablature. However, I have solved the problem of the missing quaver by assuming that the F was intended to appear a quaver after the c''.

(10) The rather nonsensical passage in the latter part of bar 30 in the original tablature probably results from tablature characters which were jumbled in the printing process. If, on the third beat, the '2' on the first course is swapped with the '5' on the second course and the '3' on the subsequent quaver is placed on the second rather than on the first course, then the result, shown in my interpretative transcription, is more convincing.

(11) There is no rhythmic indication over this bar in the original tablature, which should mean that the entire bar is to continue in quaver rhtyhm. However, in order to make a complete bar, I have assumed crotchet note values for the last two chords, accepting, therefore that a crochet indication is missing over the third beat in this bar (and, by extension, that a quaver beat indication is missing above the first beat of bar 32).

Notes to Toccata III, *p. V:*

(1) It is conceivable that the tablature characters on the first three course were swapped around in the printing process. Based on this assumption, my interpretative transcription shows the suggested correction.

(2) The original tablature features an erroneous barline, stemming from the fact that this bar is split across two systems.

(3) A crotchet rhythmic indication is missing over the first beat in the original tablature.

Notes to Toccata IIII, *pp. VI – VII:*

(1) The original tablature features an erroneous barline at this point, resulting from the fact that the bar is split across two systems.

Notes to Toccata V, *p. VII:*

(1) The '3' on the first course, i.e. b'-flat, on the second minim chord in bar 6, is erroneous and should have been a '2', i.e. a', as I have transcribed. (Note that the b'-flat, as per the original, cannot be accepted as forming a suspension, as it is not resolved accordingly.)

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(2) The necessary rhythmic indication to signify the return to a minim note value is missing in the original.

(3) The '0' on the second course, i.e. d', is probably a misprint and should have appeared on the third course to present an a, which would be the expected resolution to the preceding b-flat.

(4) This bar is too short by a semiquaver; it therefore makes sense to add the expected a' to the scale.

Notes to Toccata VI, *pp. VIII – IX:*

(1) A dotted quaver rhythm is indicated in the original tablature. However, in order for the *passaggio* to fit the bar, I have assumed that the dot is erroneous and that only a quaver note value is intended here.

Notes to Toccata VII, *pp. X – XI:*

(1) The tablature character '0' on the fourth course, indicated as the bass note in the opening chord, signifies an f and can therefore be assumed to be a printing error. The '0' should have been on the fifth course, signifying a c, as I have corrected it in the interpretative transcription.

(2) The quaver rhythmic indication for the end of the bar does not fit. In the interpretative transcription, I have assumed that it should correctly be a semiquaver indication.

(3) The rhythmic indication is poorly aligned with the tablature character in the original and seems to fall over the second beat. However, it needs to apply to the third chord onwards, in order to fit the bar.

(4) In performance, the c cannot actually be sustained as I have transcribed it here, as the e-flat which follows falls onto the same course. However, the transcription shows the musical intention.

(5) As there is no indication of a rhythmic change to crotchet note values here, nor an indication for a return to quavers in the next bar, it is to be assumed that the rhythm continues in quavers and that this barline in the original is erroneous.

(6) I have assumed that the tablature characters were swapped in the printing process. Thus, the '3' on the first course should be swapped with the '2' on the second course, resulting in the more convincing solution presented in the interpretative transcription.

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(7) The tablature character ‘0’ on the sixth course, i.e. G, on the third crotchet beat, should probably have been on the fifth course, i.e. c, as I have assumed in the interpretative transcription.

(8) It is to be assumed that the last three notes in bar 52 constitute a printing error in the original. If one accepts that the three tablature characters, "7 – 5 – 4" should have been printed on the fourth rather than on the third course, then the result, as per the interpretative transcription, is more convincing.

(9) The notes at the end of bar 54 are nonsensical: rhythmically they do not fit the bar and they are melodically awkward. I have suggested omitting them, on the assumption that they constitute a printing mistake.

(10) There is a crotchet beat missing in the penultimate bar, according to the rhythm indicated in the original. In the interpretative transcription, I have suggested that the rhythm should initially have continued in crotchets and that the quaver rhythmic indication should have fallen over the second b’.

(11) There is no rhythmic symbol indicated for the last bar in the original tablature.

Notes to Toccata VIII, *pp. XI – XII:*

(1) I have assumed that the first crotchet indication in bar 2 is missing a dot in original tablature.

(2) The rhythmic symbol indicating a quaver in the original is surely a mistake; it should be a minim.

(3) On the third beat of bar 10 in the original tablature, a ‘9’ below the staff indicates the diapason for D. However, if this is taken to be a printing mistake and it is assumed that it should have been a ‘7’, then the resulting F, as I have suggested in the interpretative transcription, is quite agreeable.

(4) In order to fill the bar, I have assumed that the semiquaver rhythmic indication, which is placed above the first note in the penultimate bar, was misplaced and should have been printed above the first e’.

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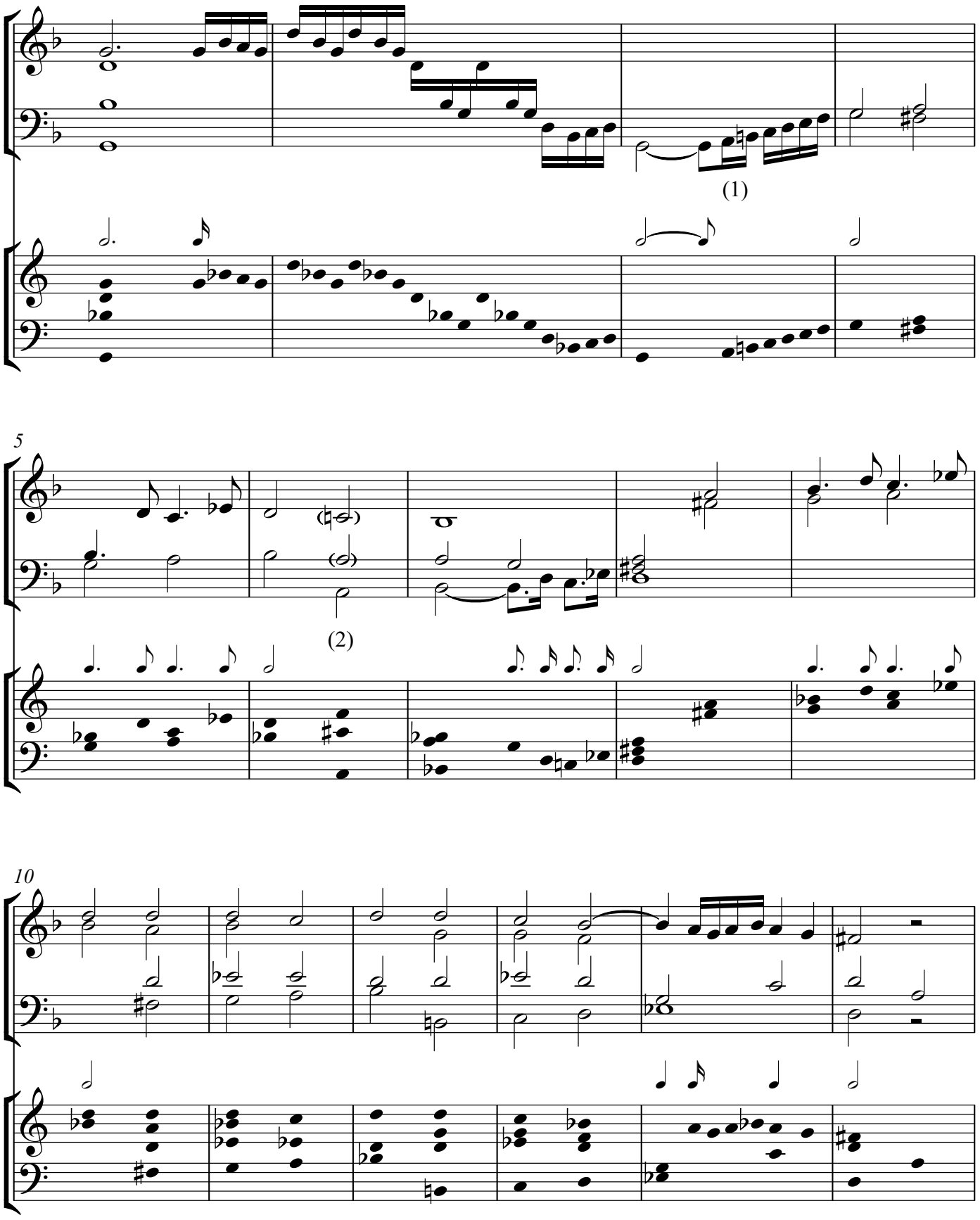
Toccata prima

Piccinini (1639), pp. I - III



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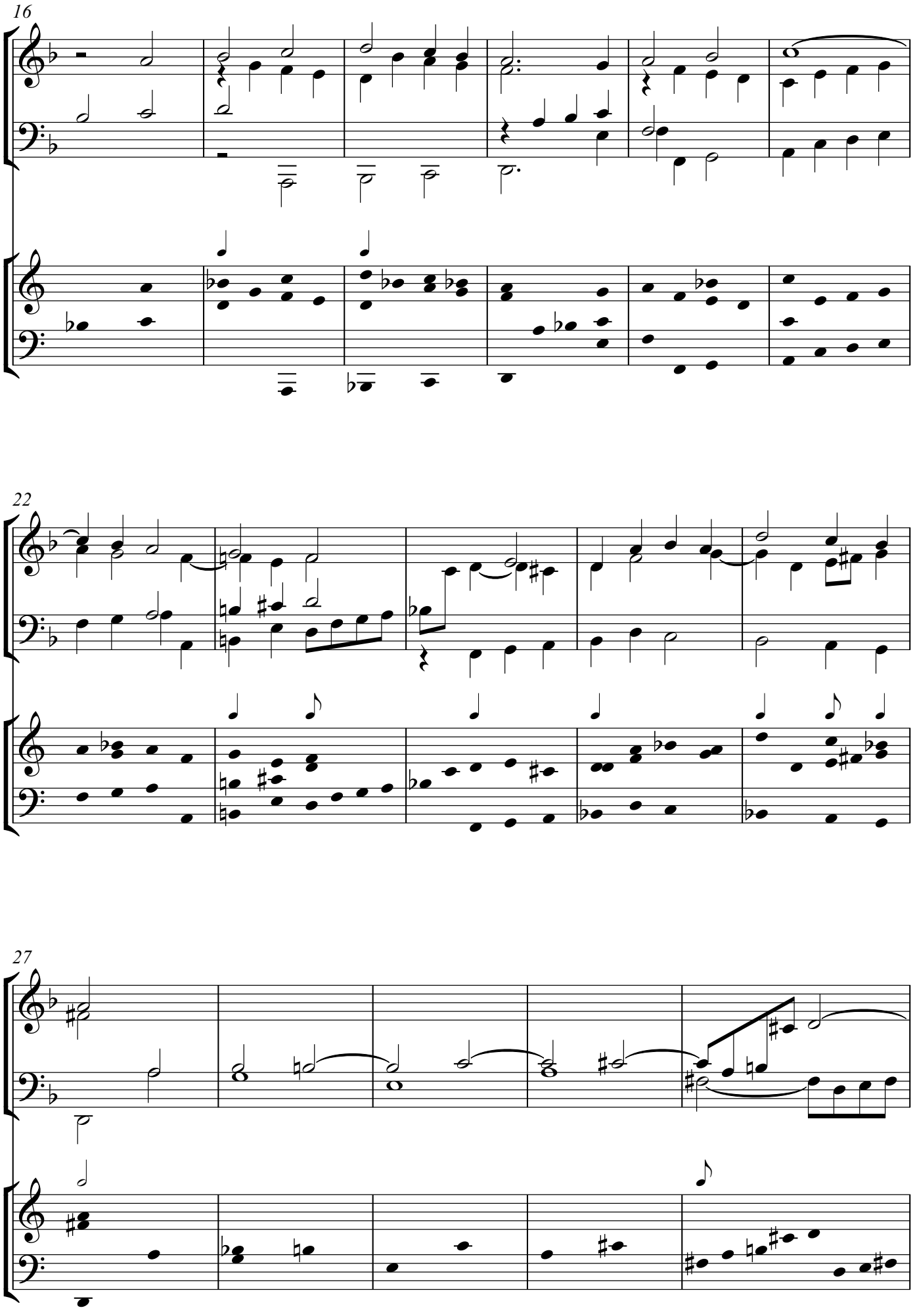

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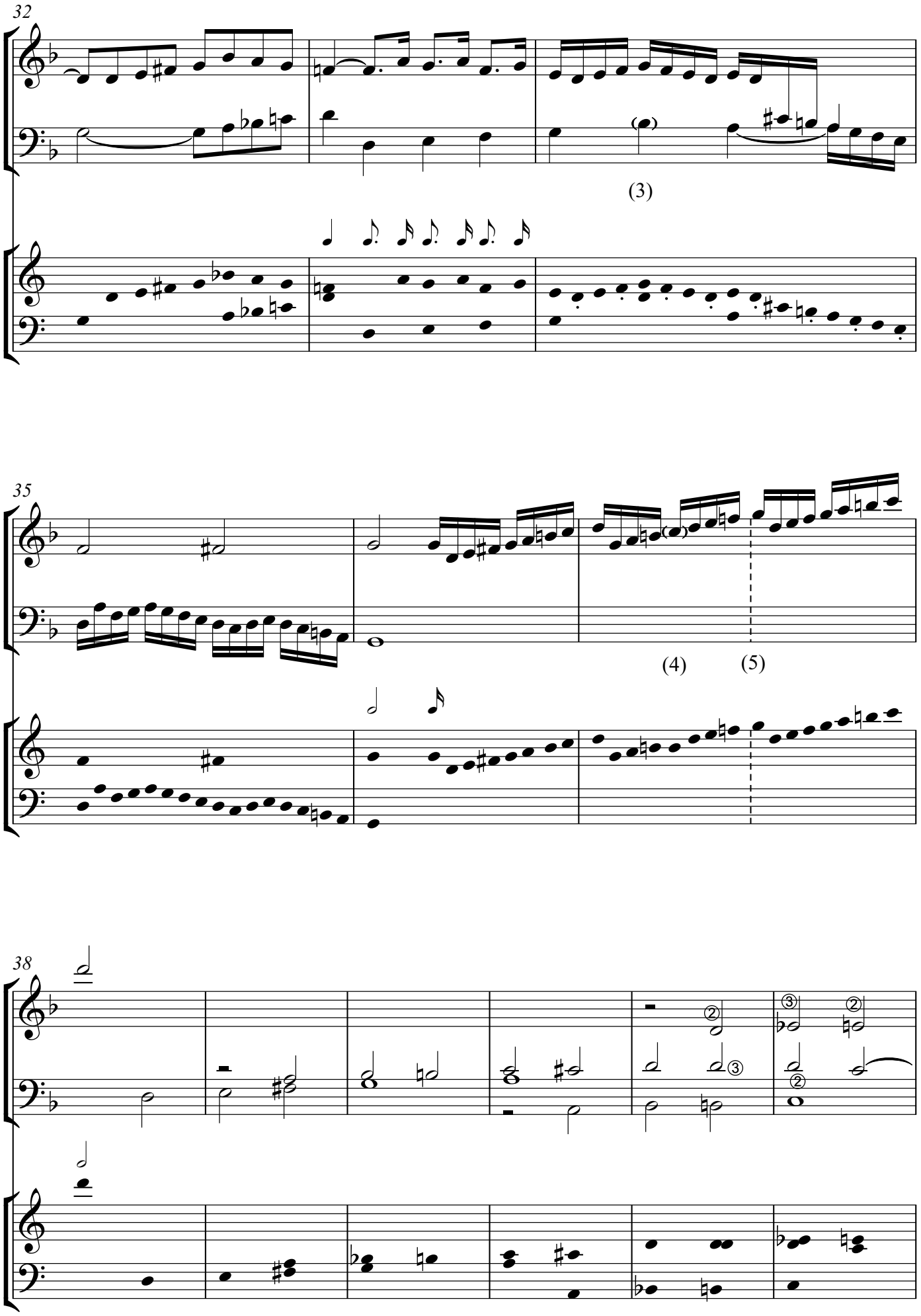

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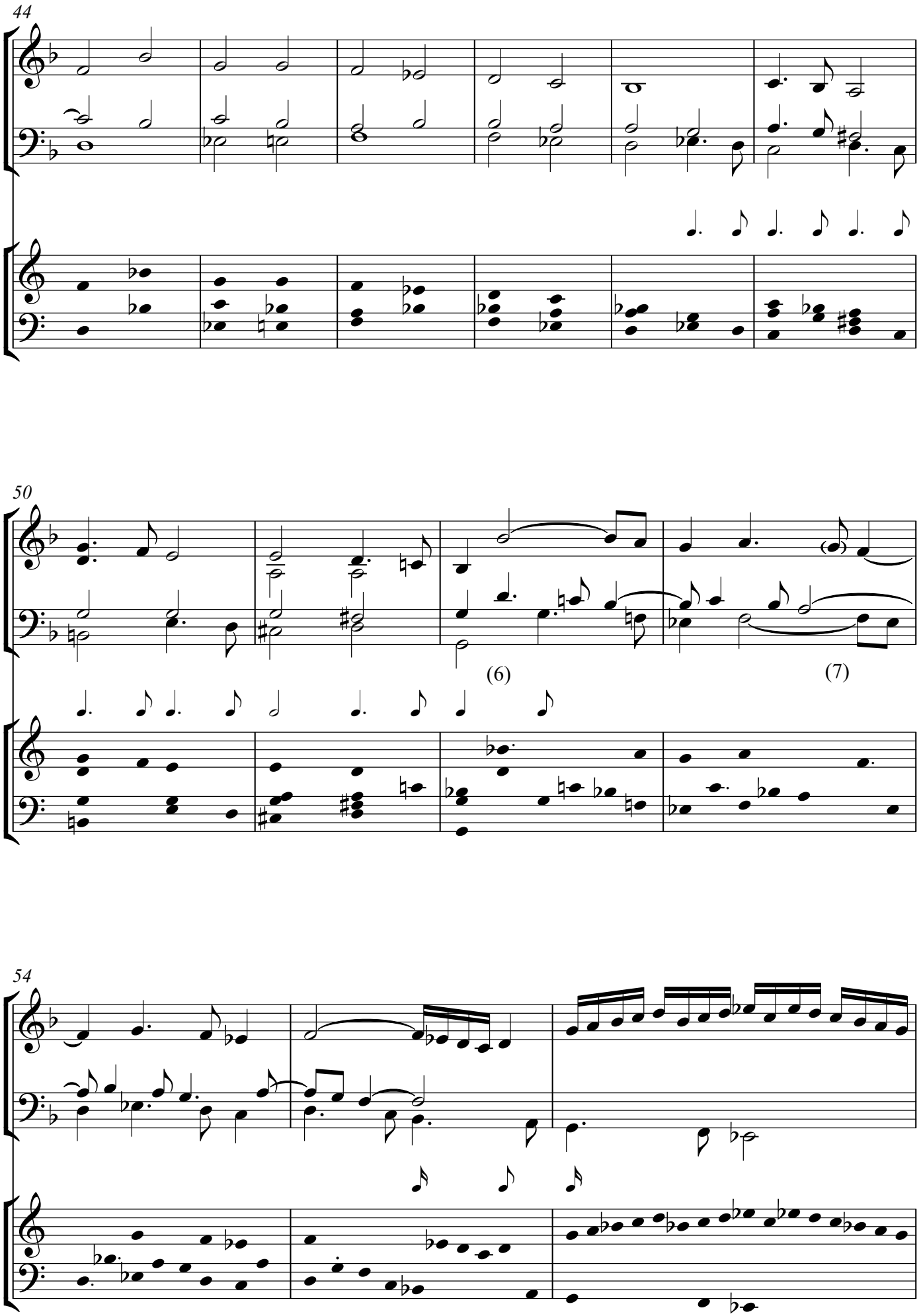

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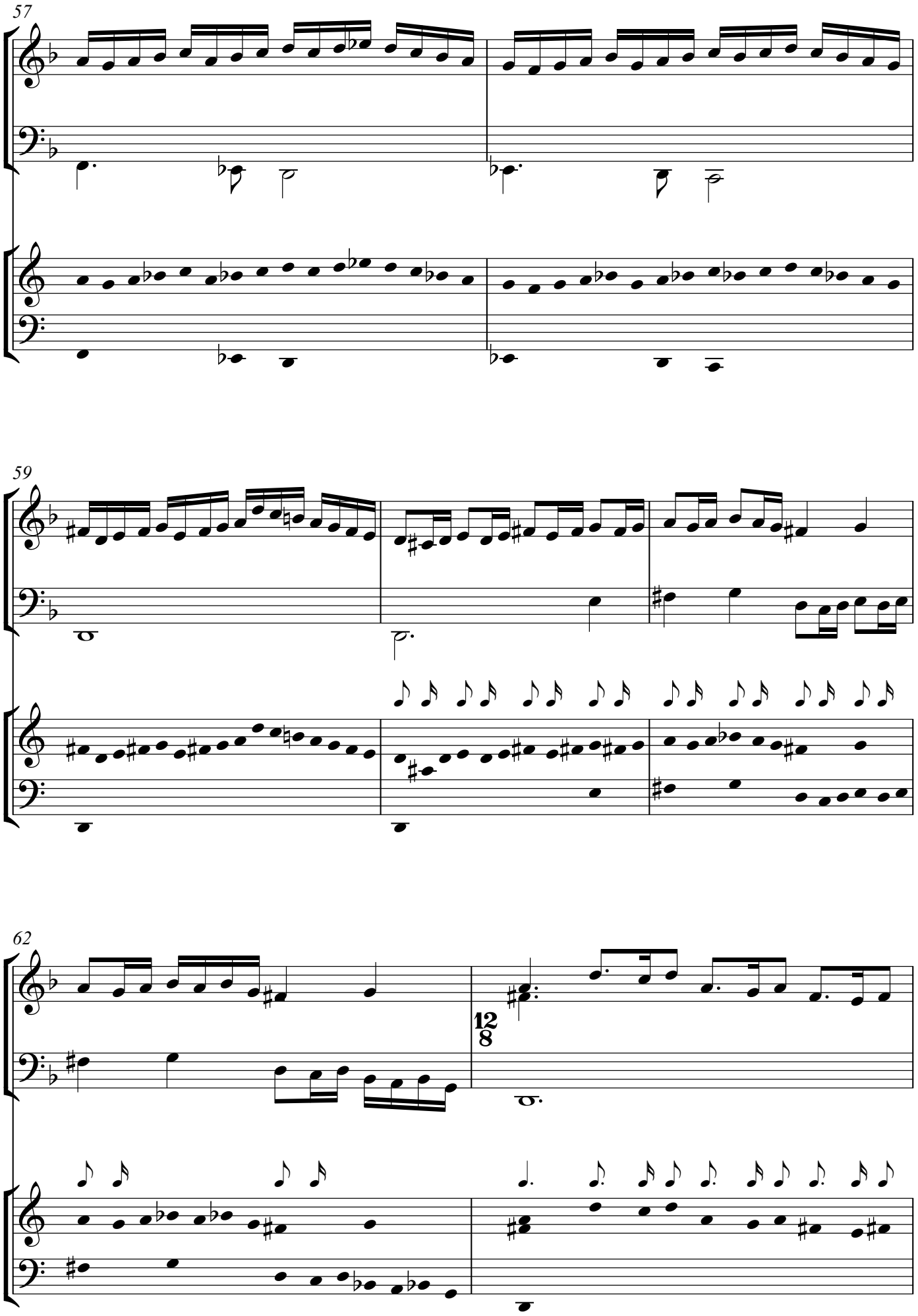

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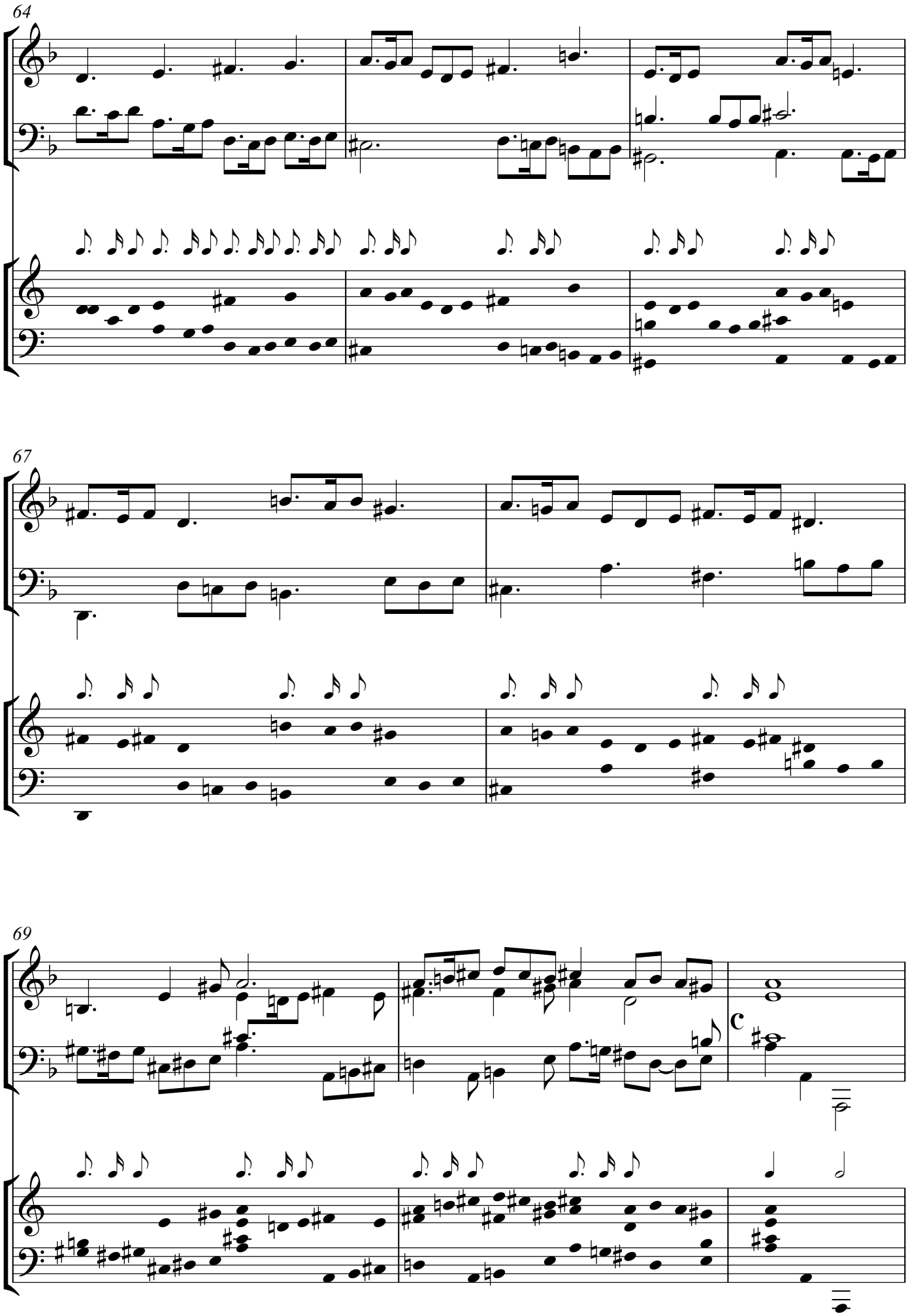

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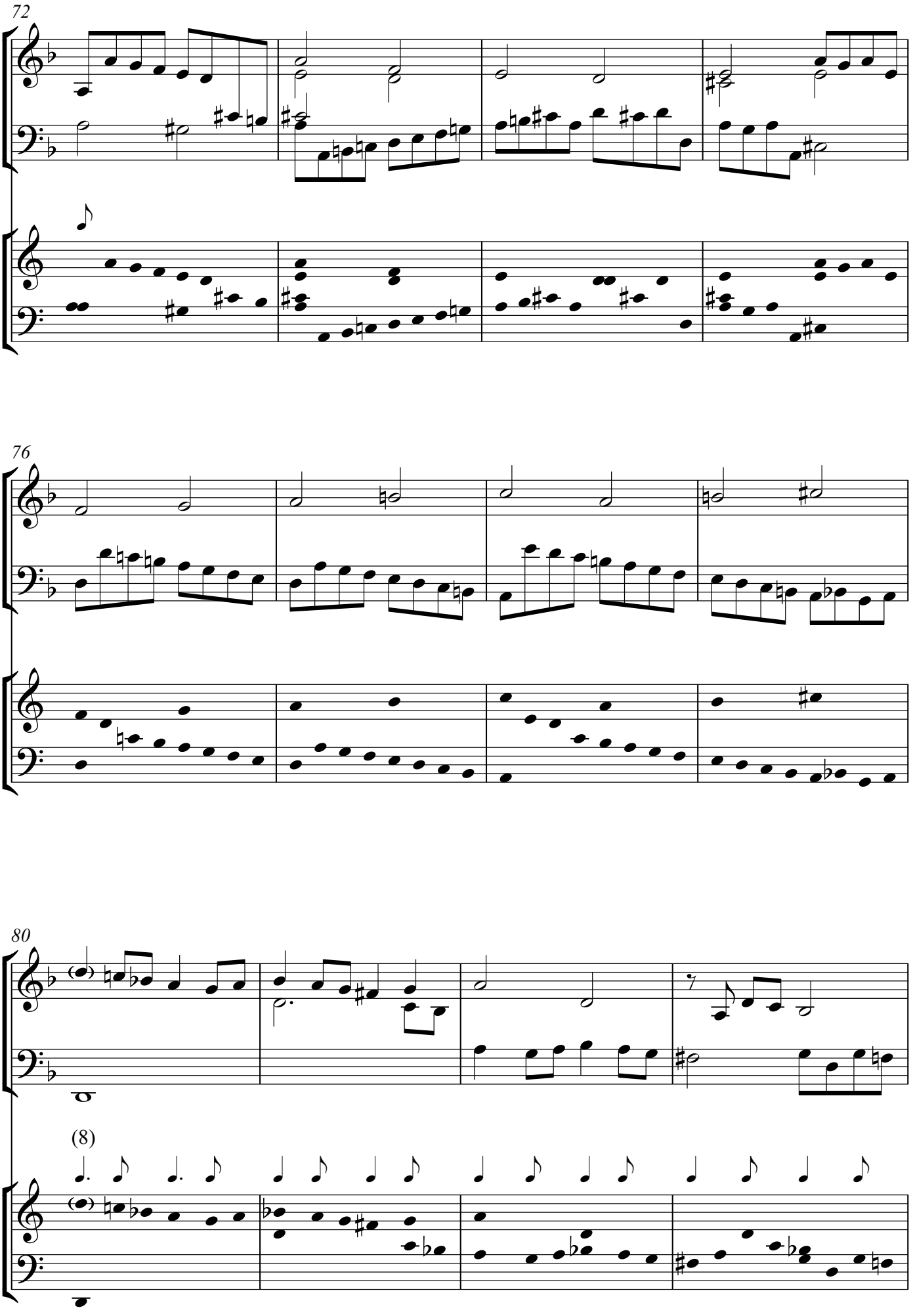

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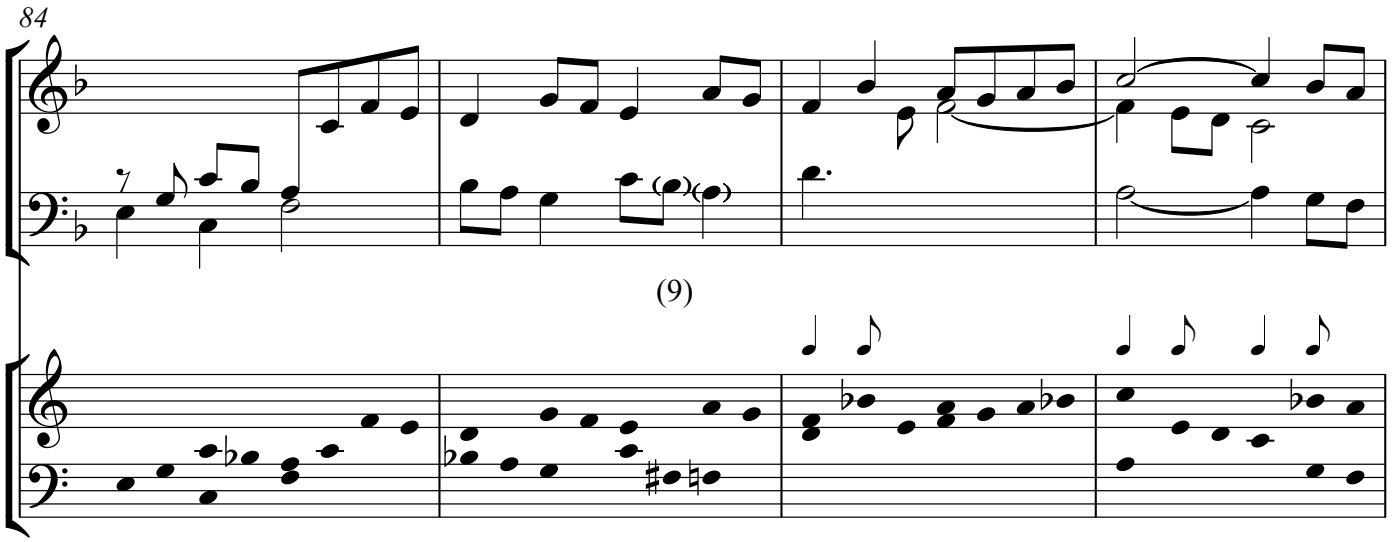

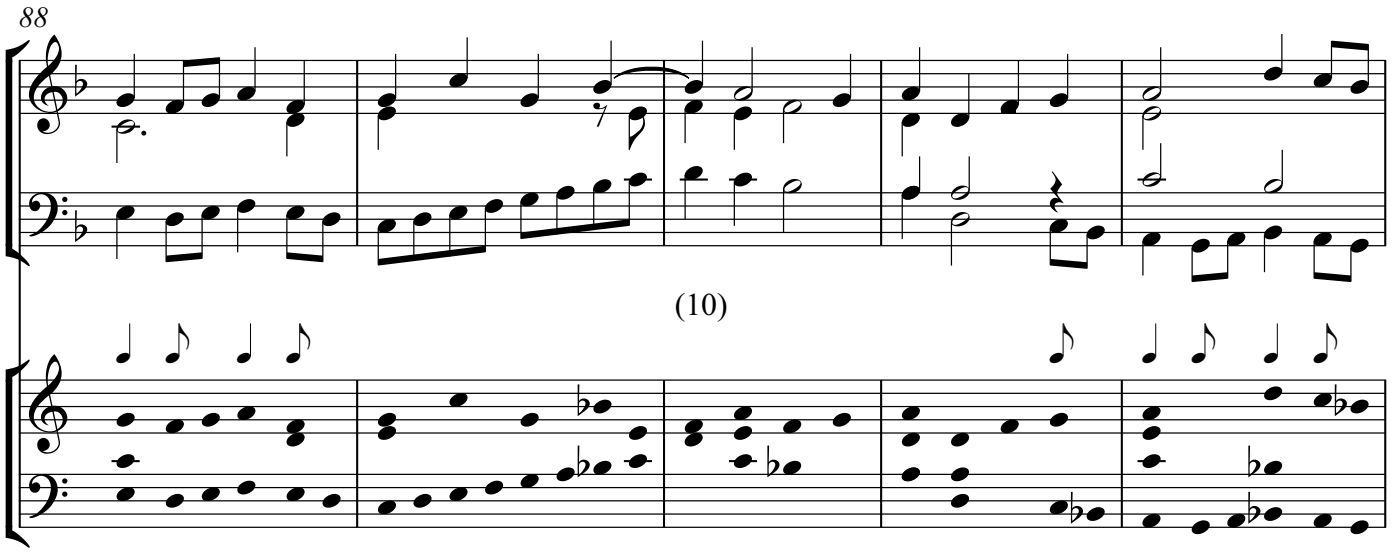

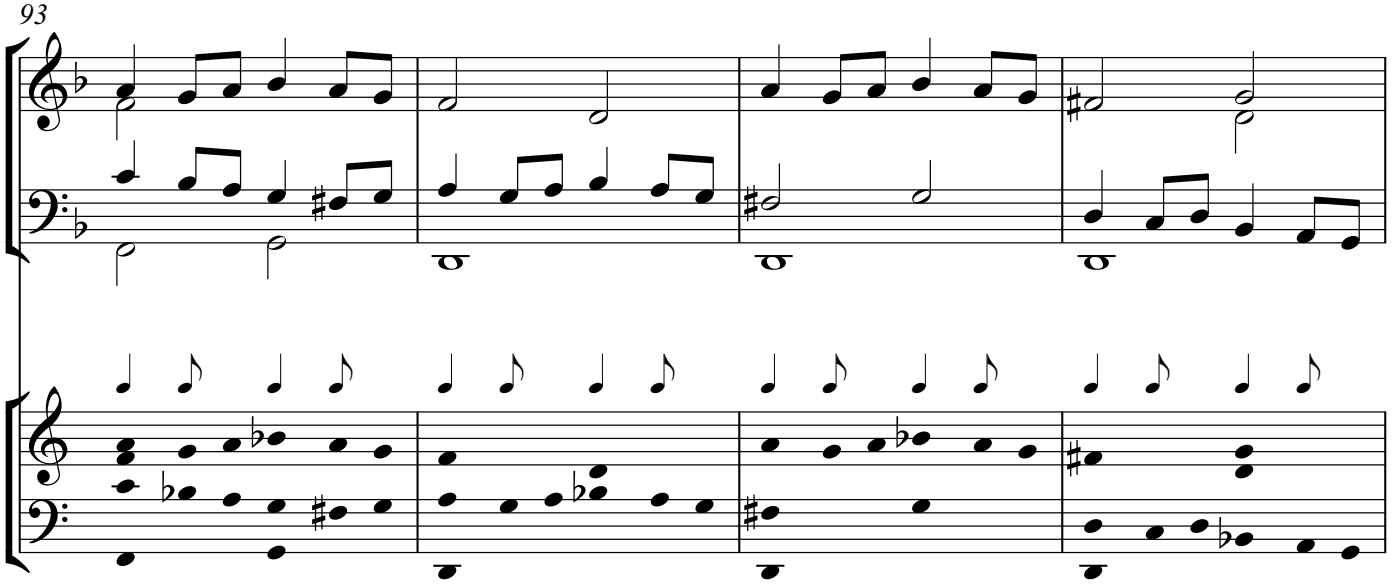

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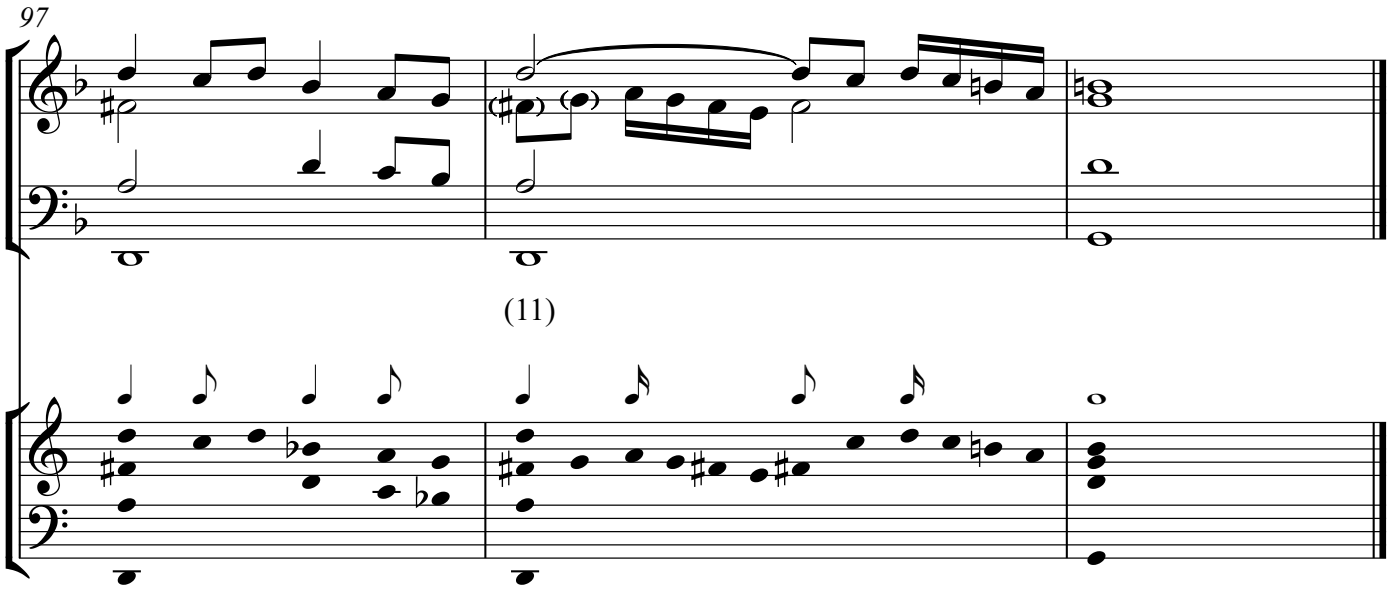

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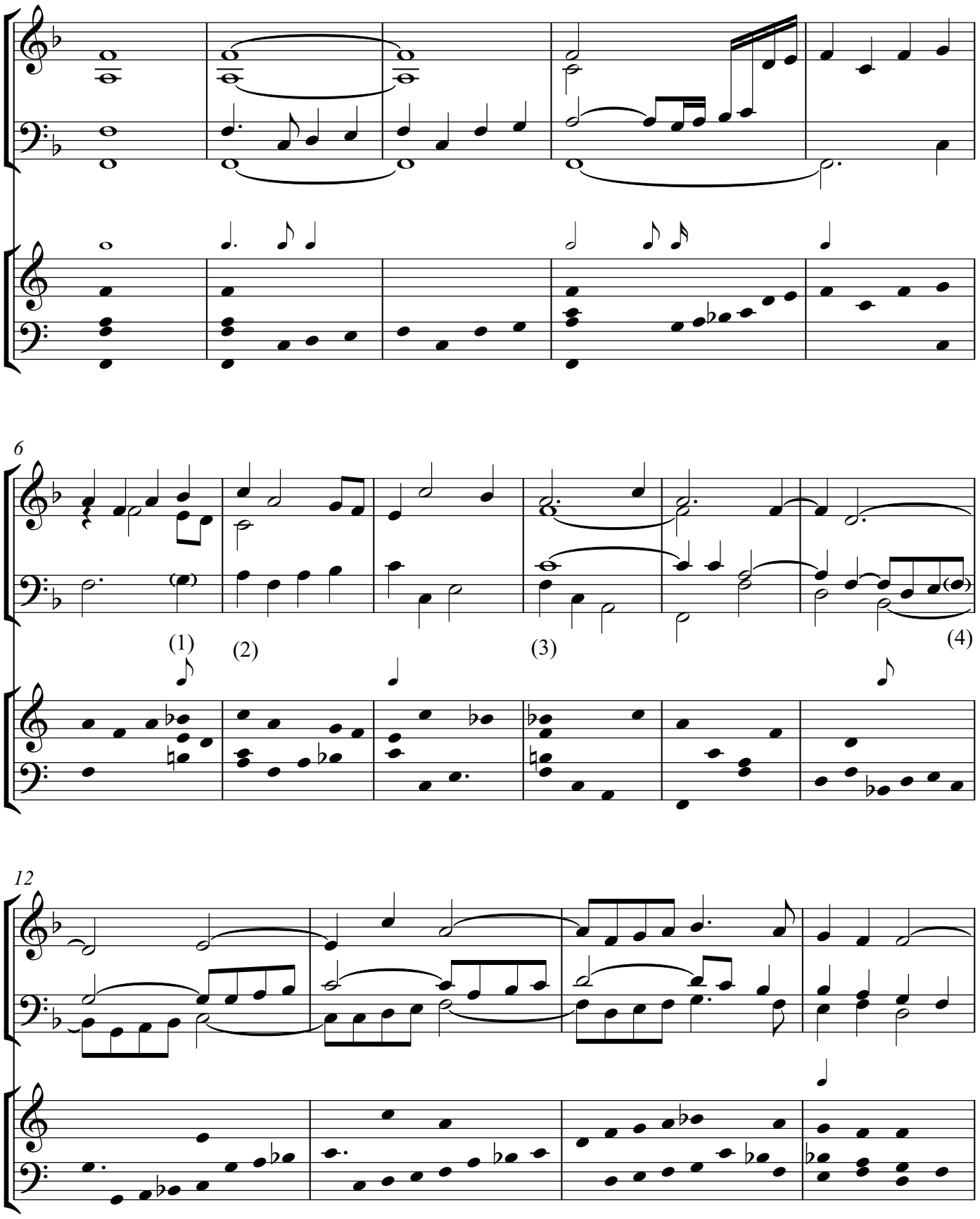
Toccata II

Piccinini (1639), p. IV



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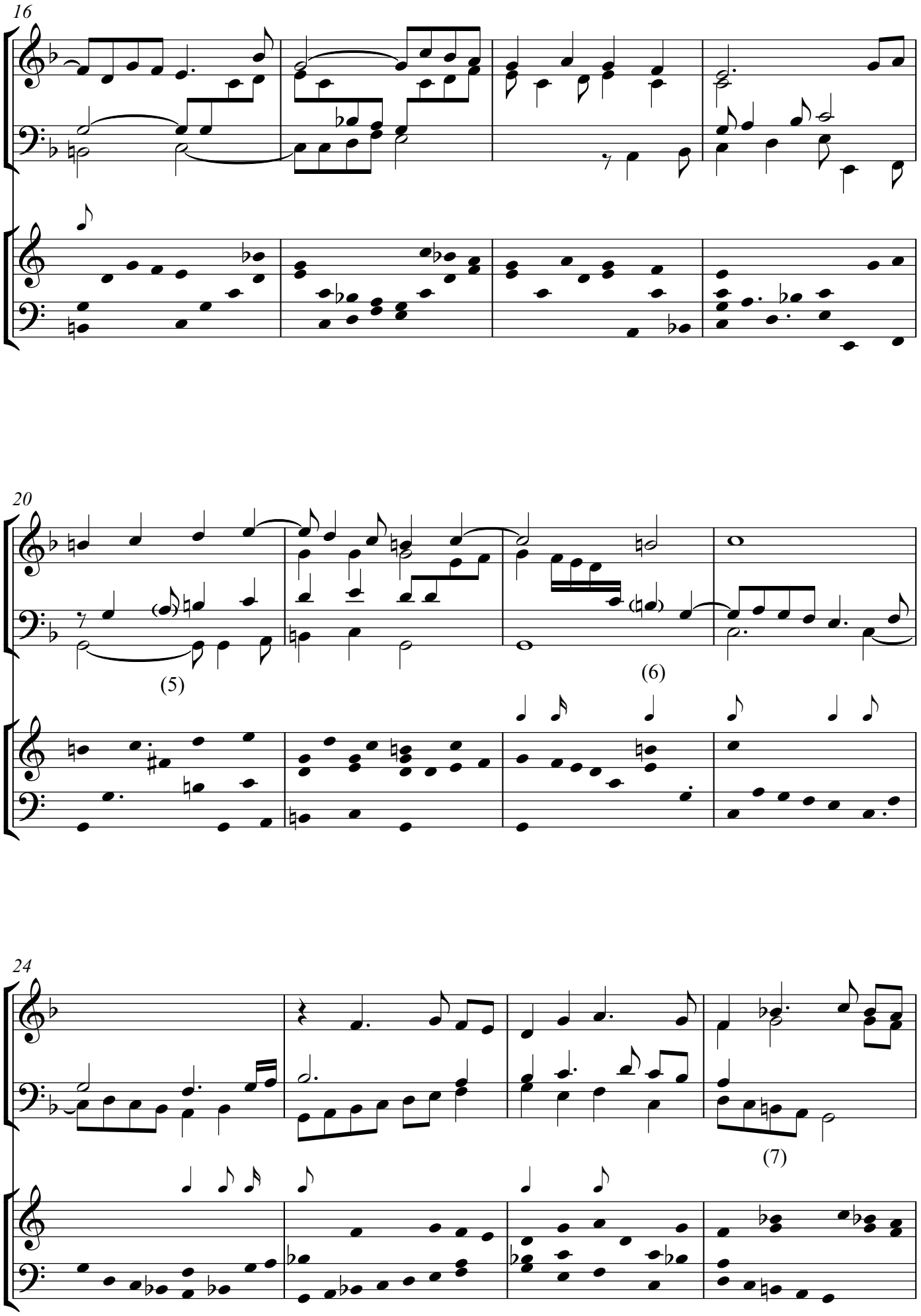

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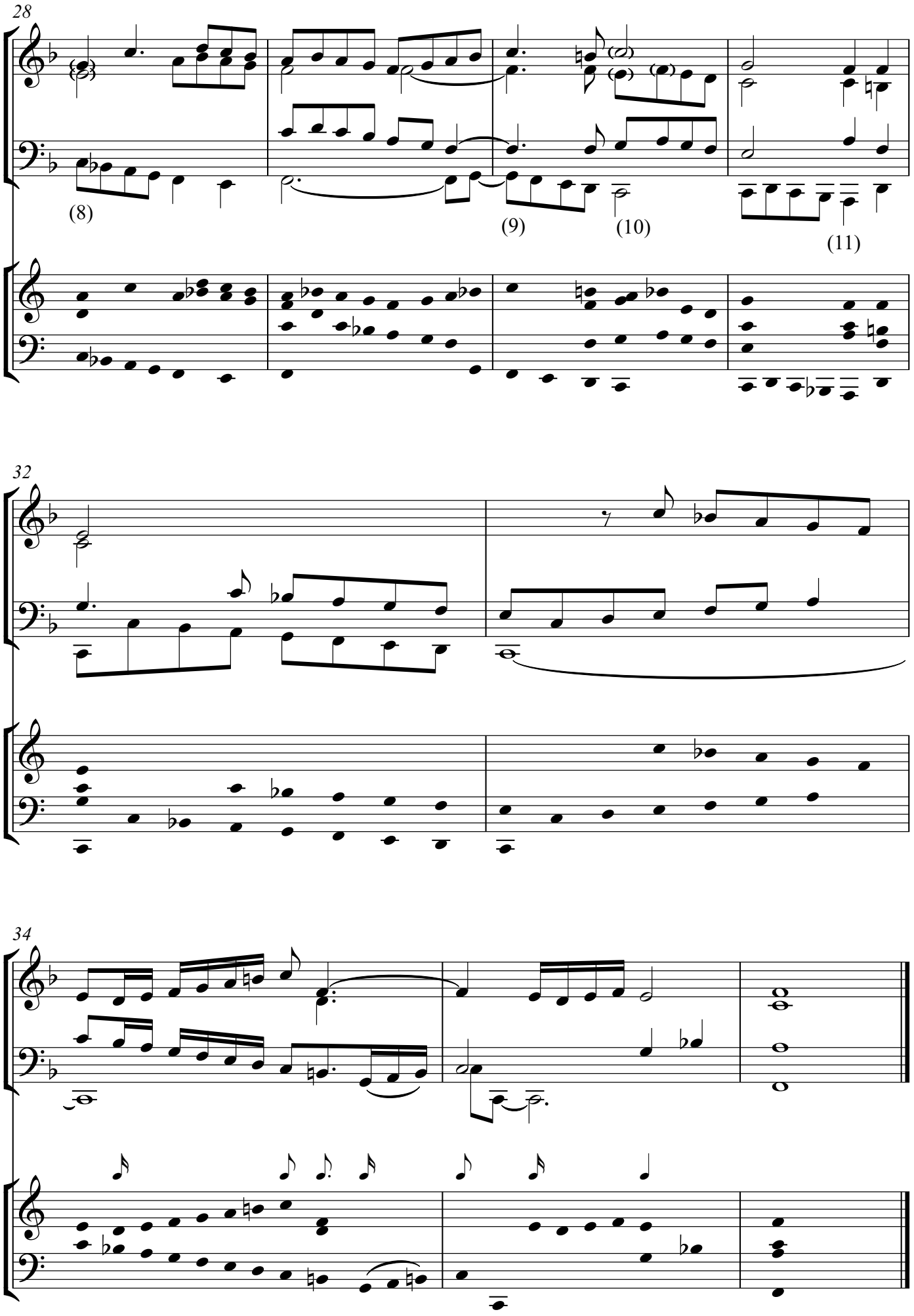

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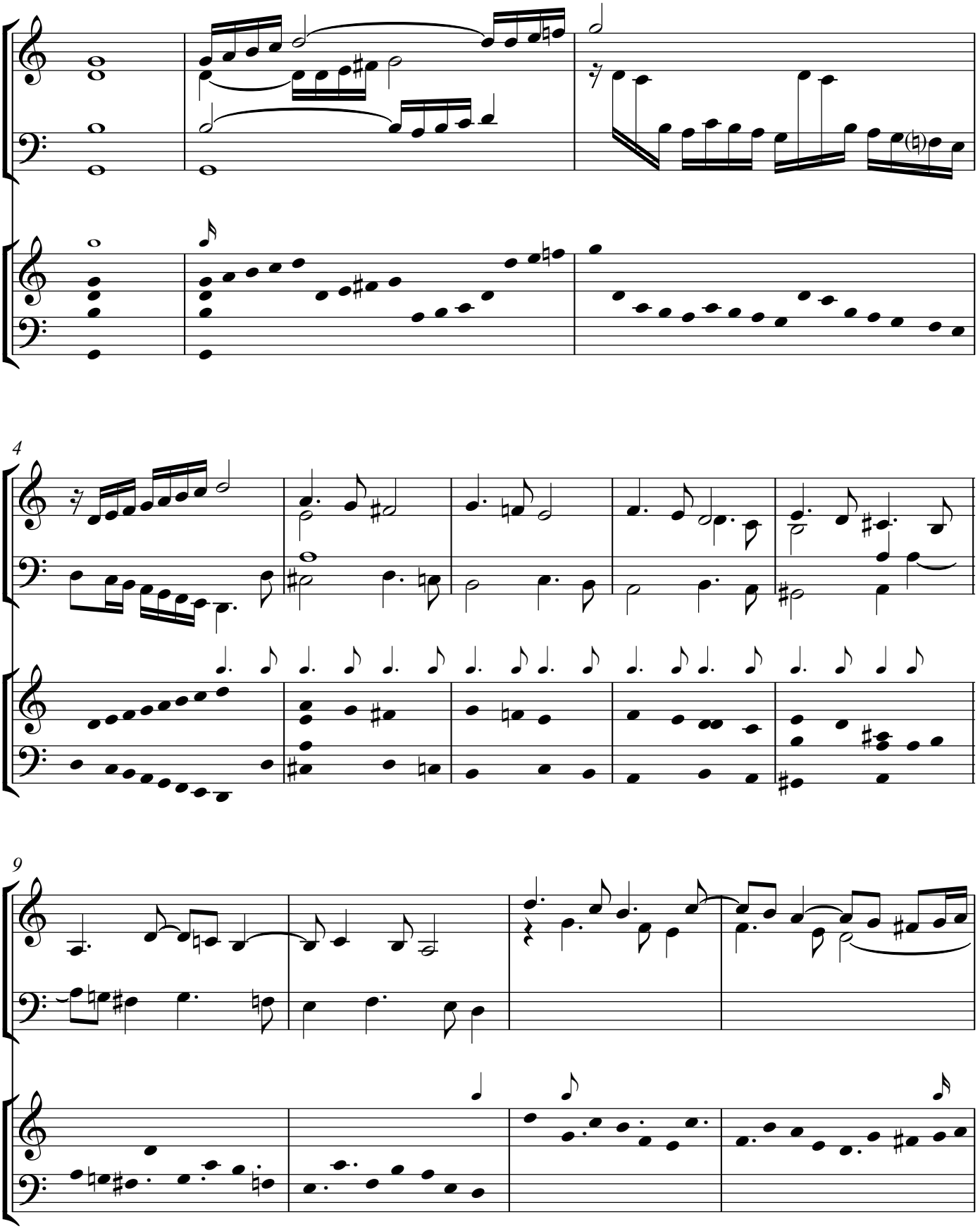
Toccata III

Piccinini (1639), p. V



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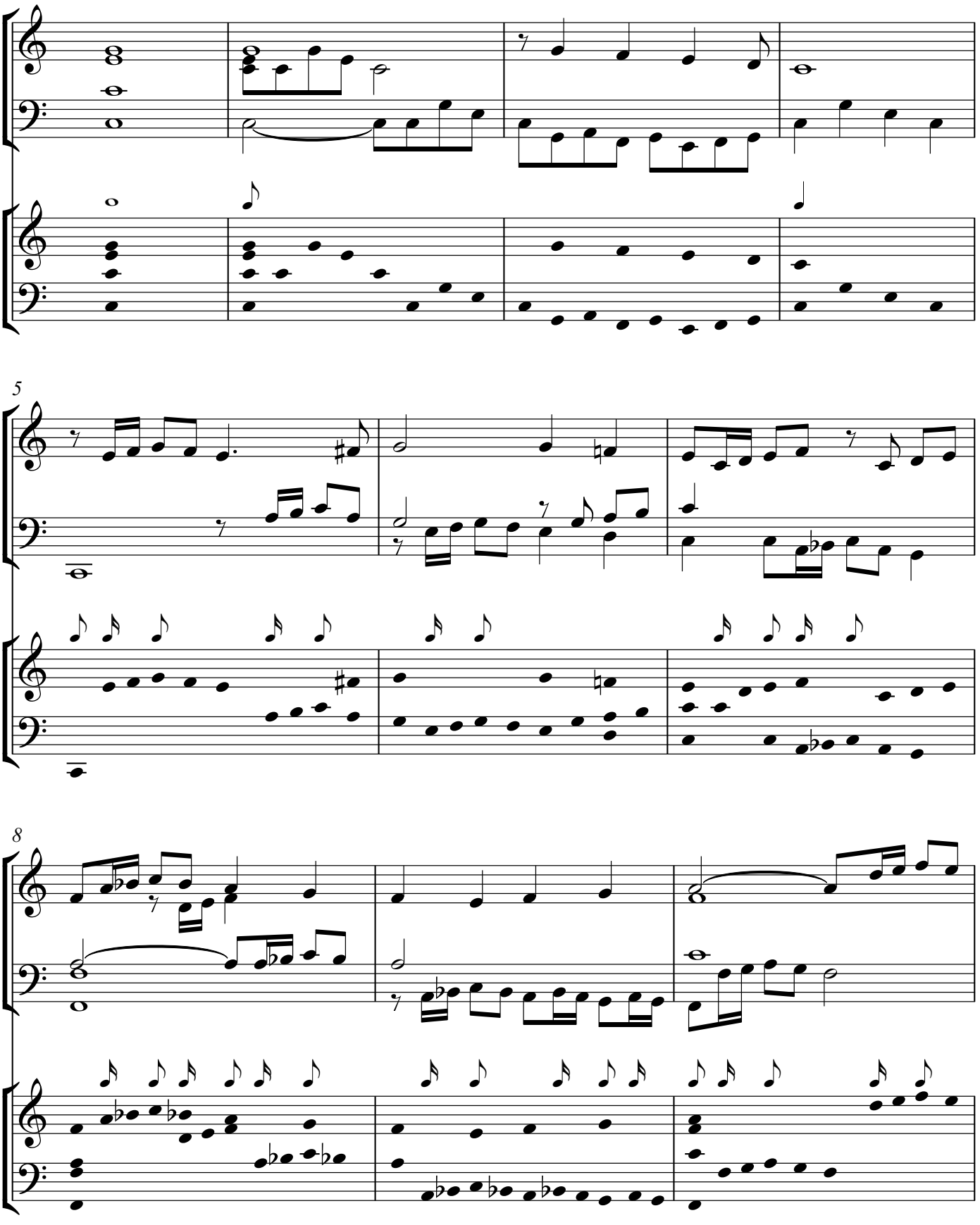
Toccata IIII

Piccinini (1639), pp. VI - VII



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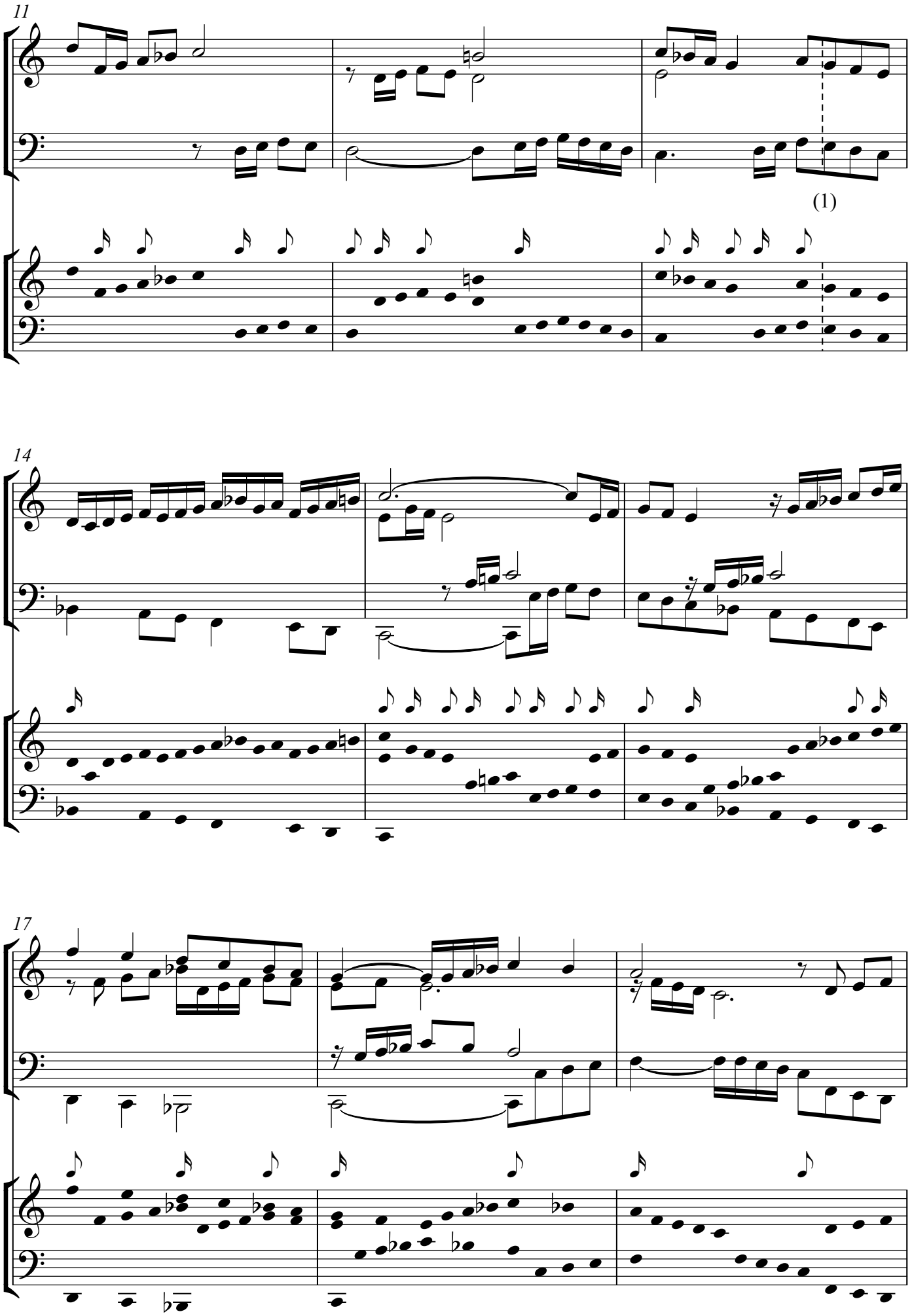

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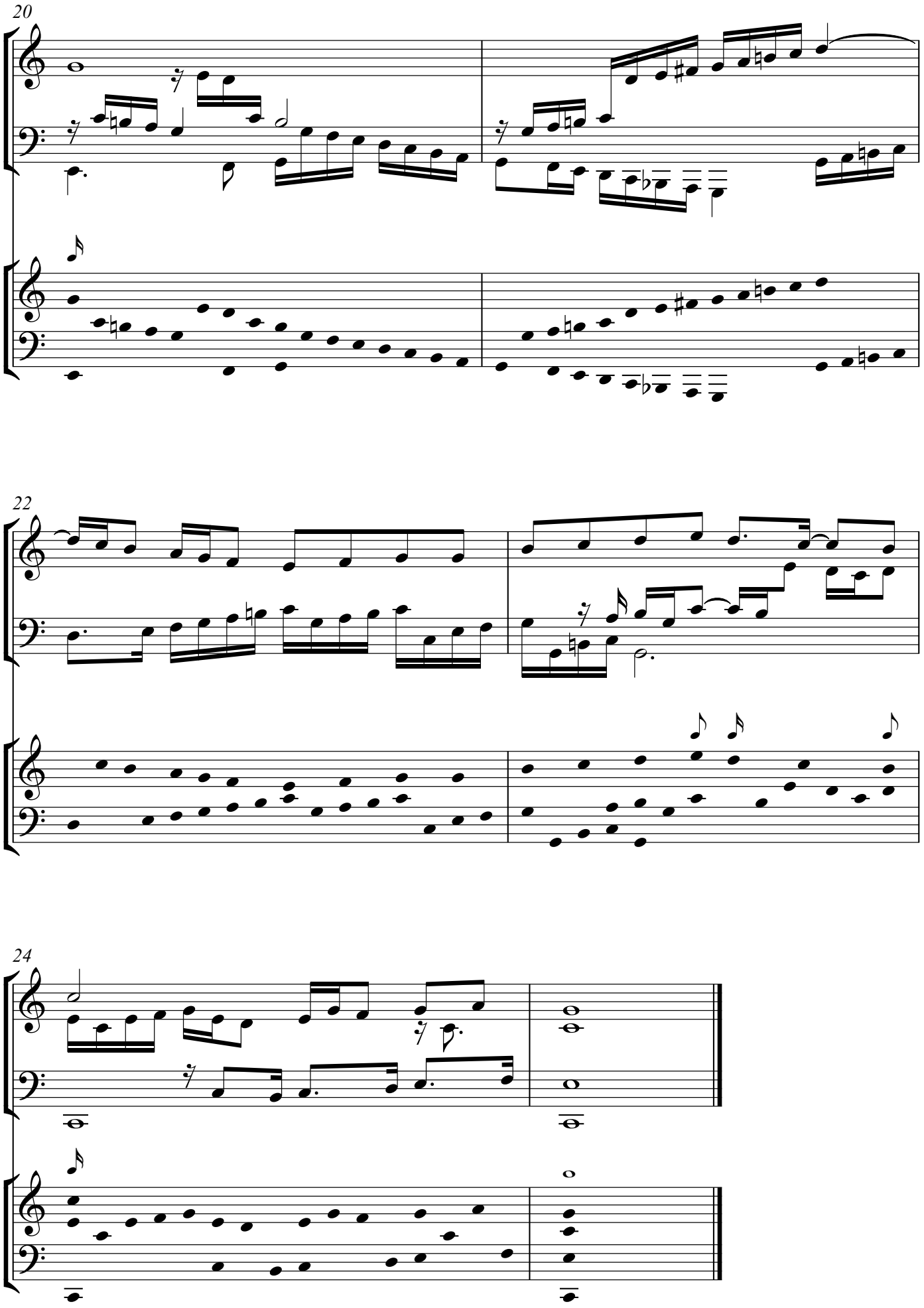

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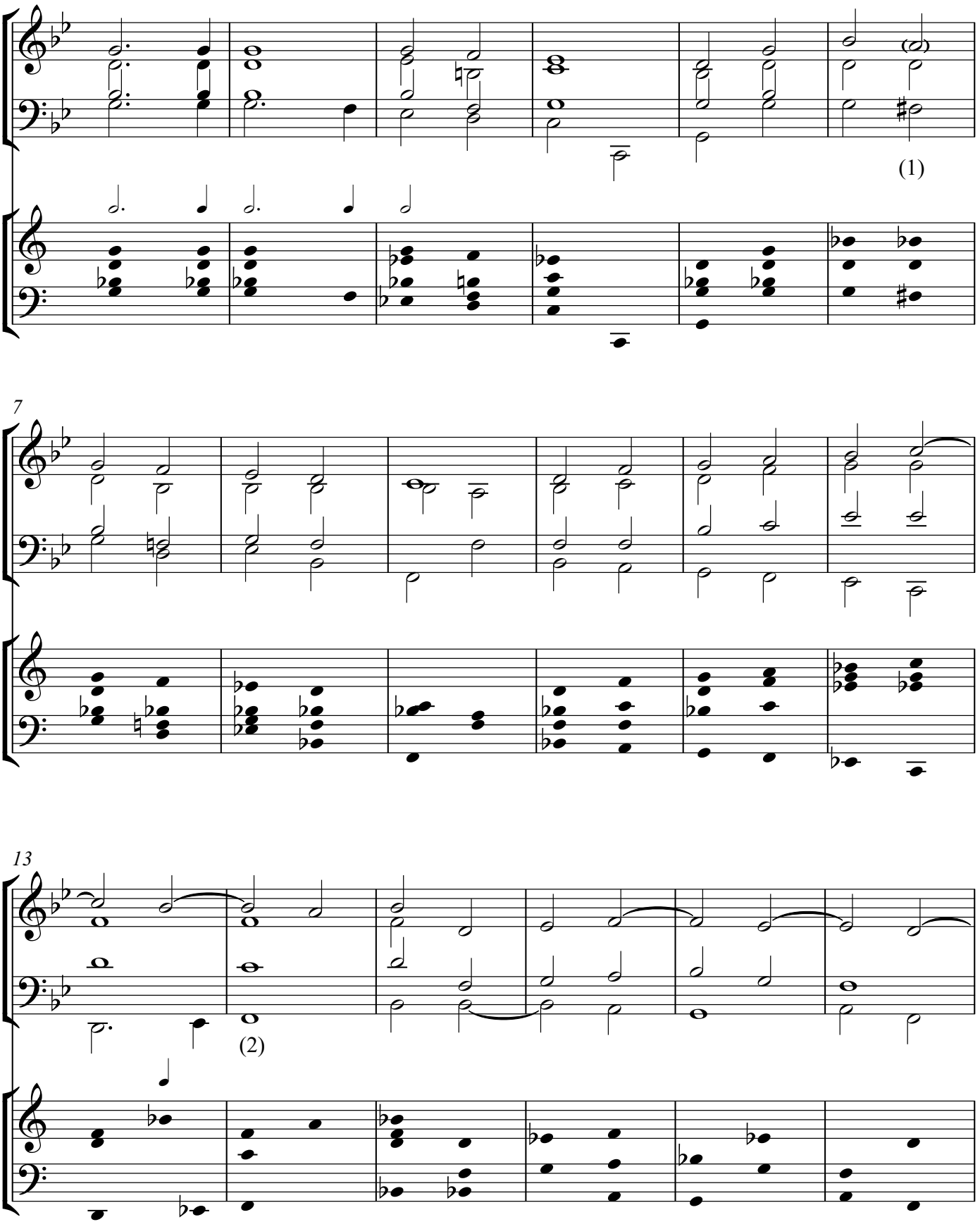
Toccata V

Piccinini (1639), p. VII



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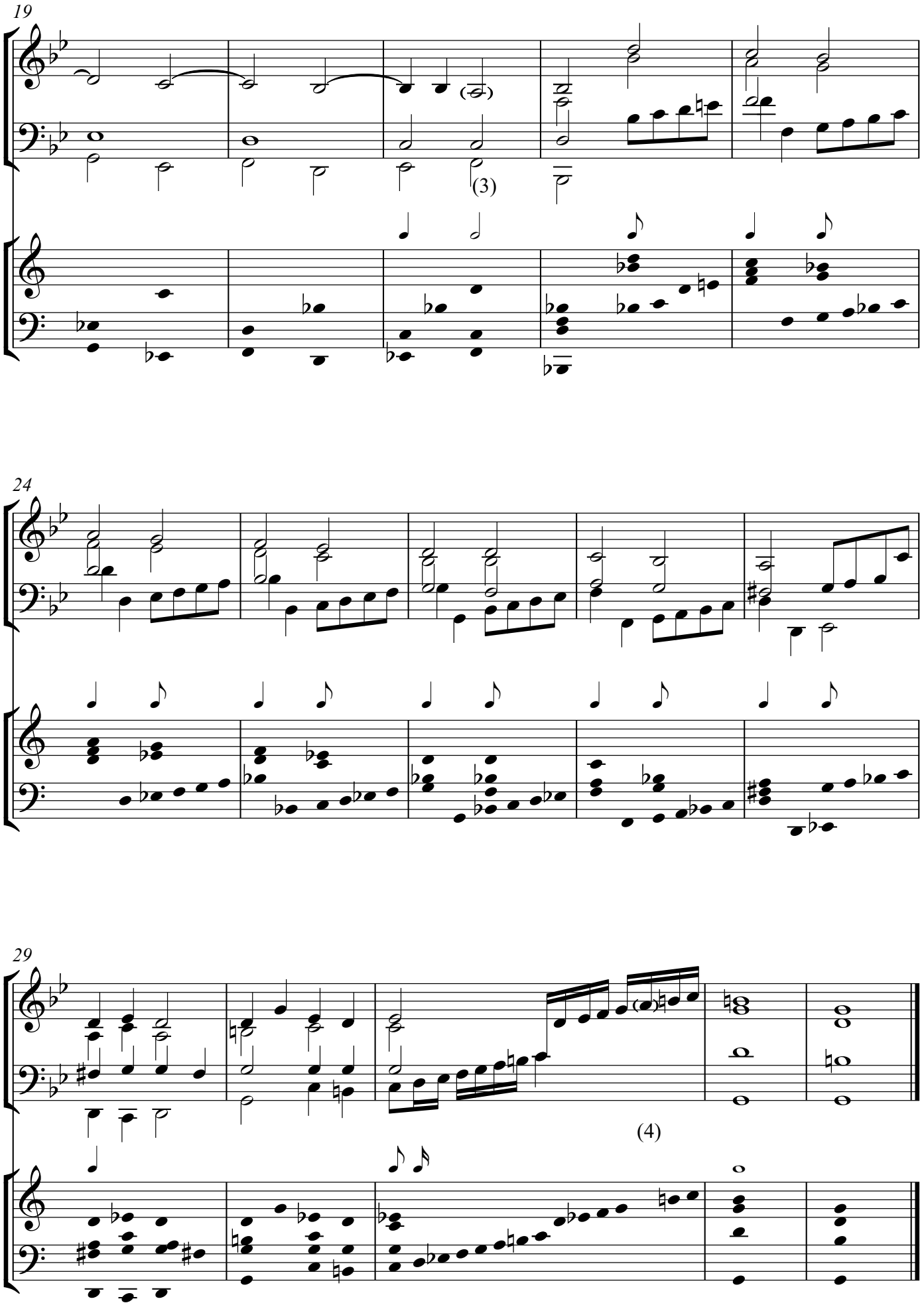

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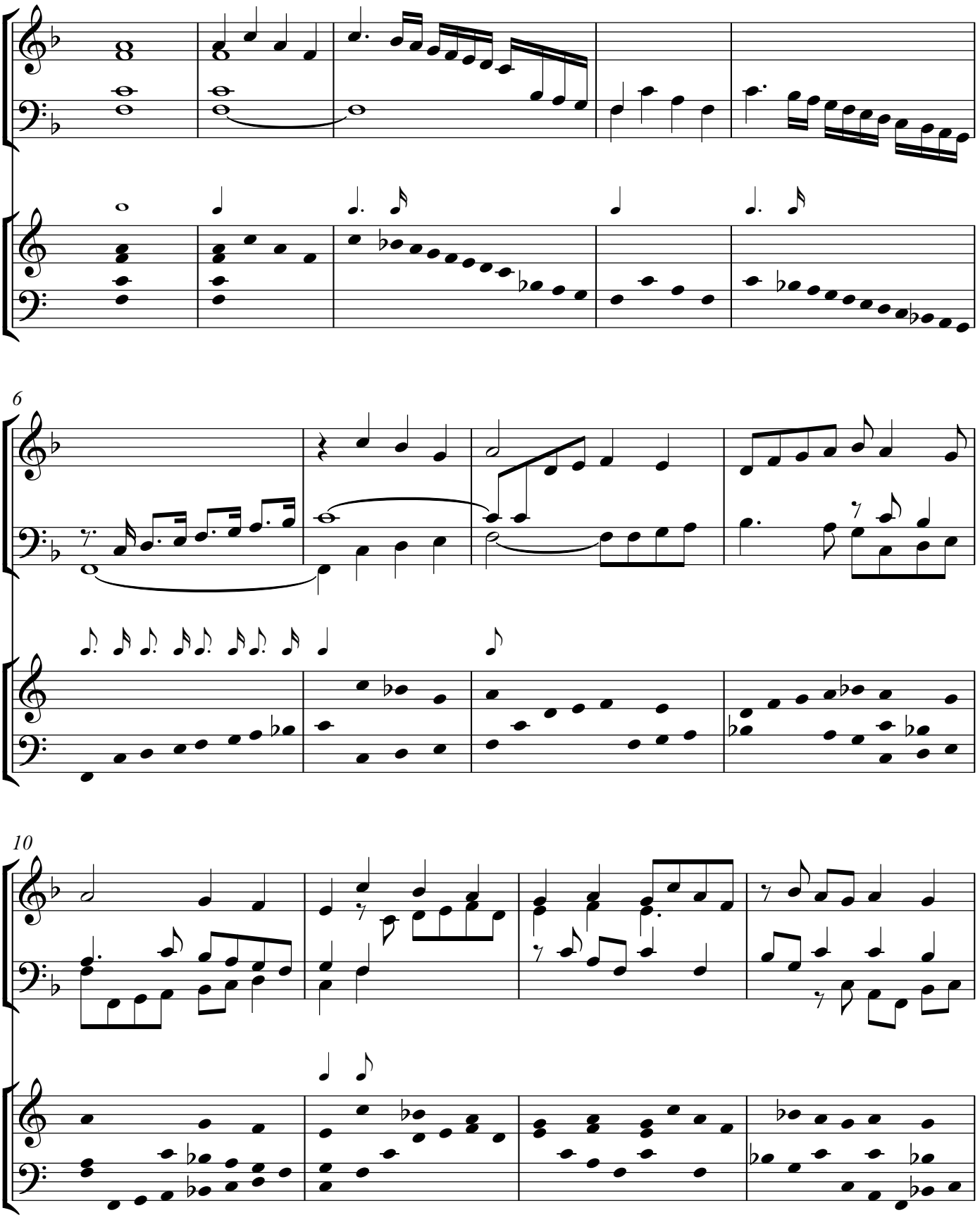
Toccata VI

Piccinini (1639), pp. VIII - IX



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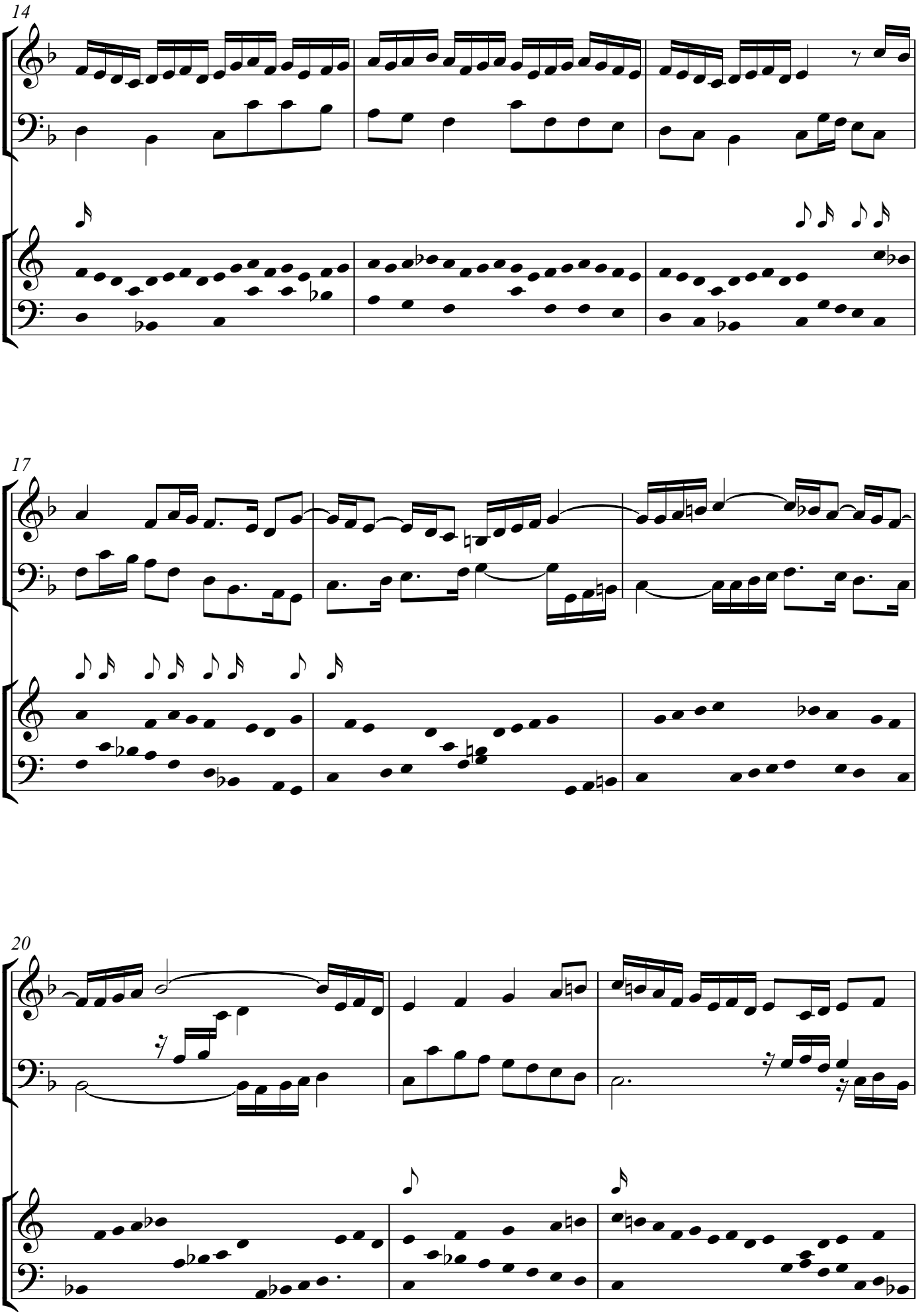

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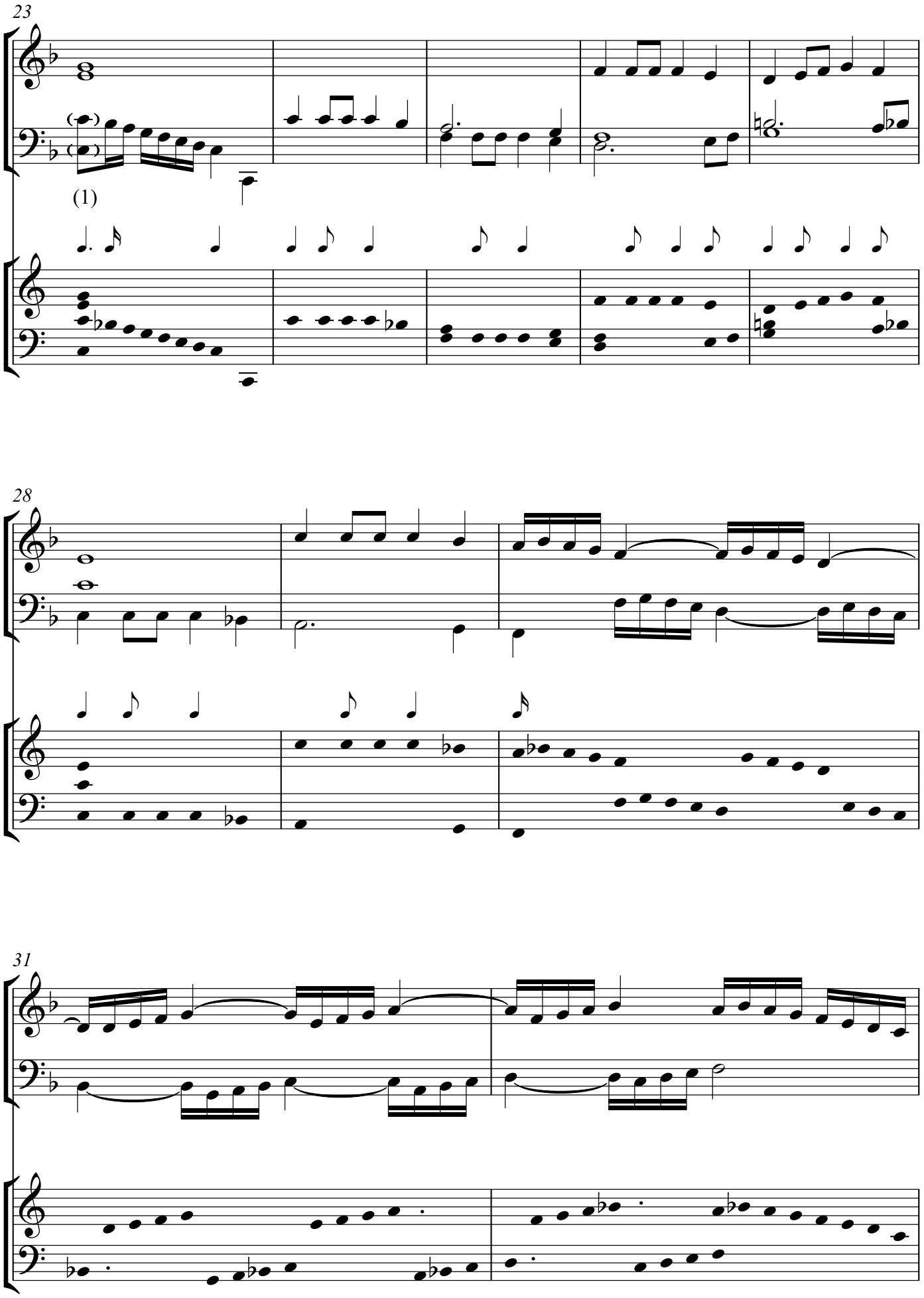

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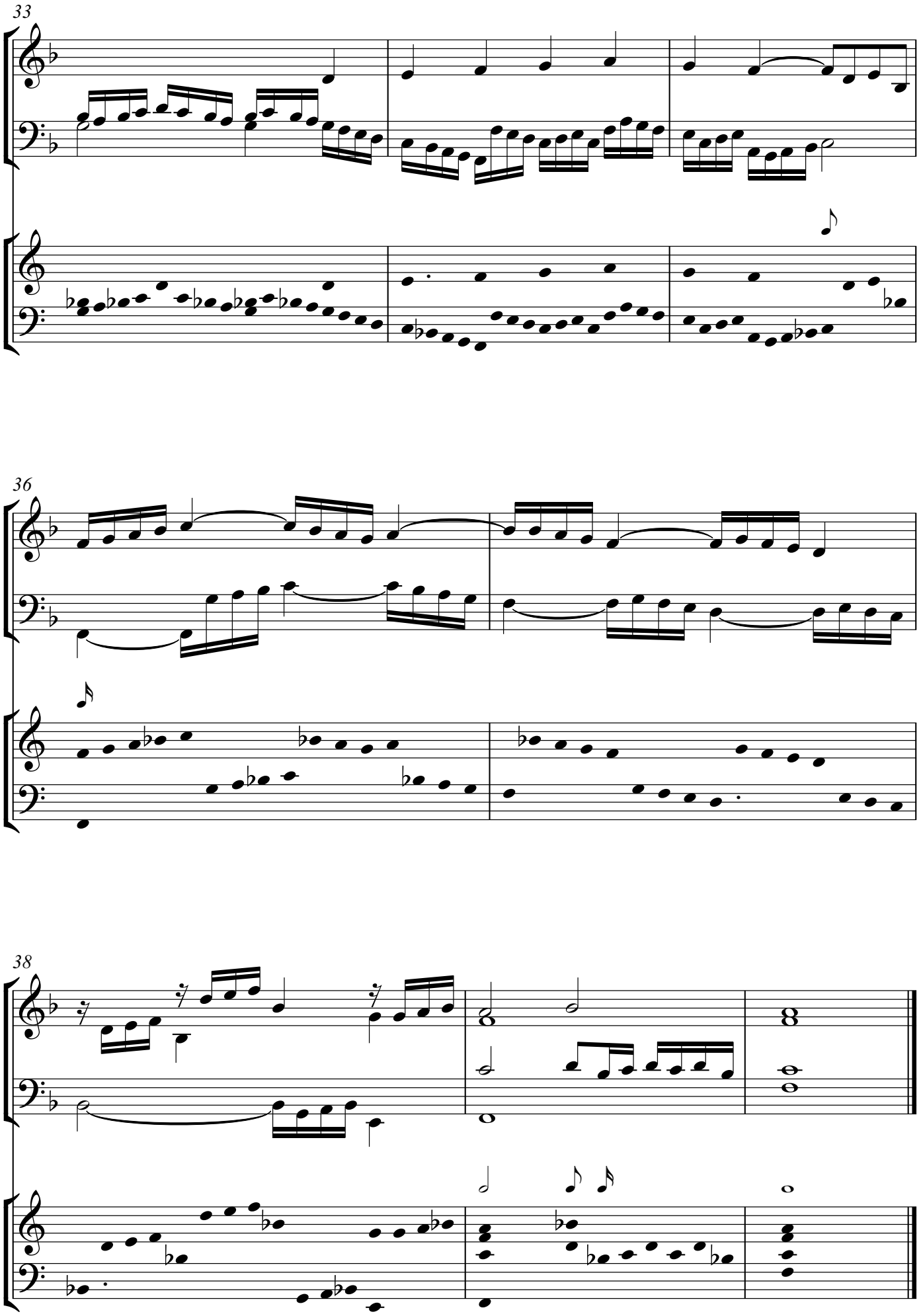

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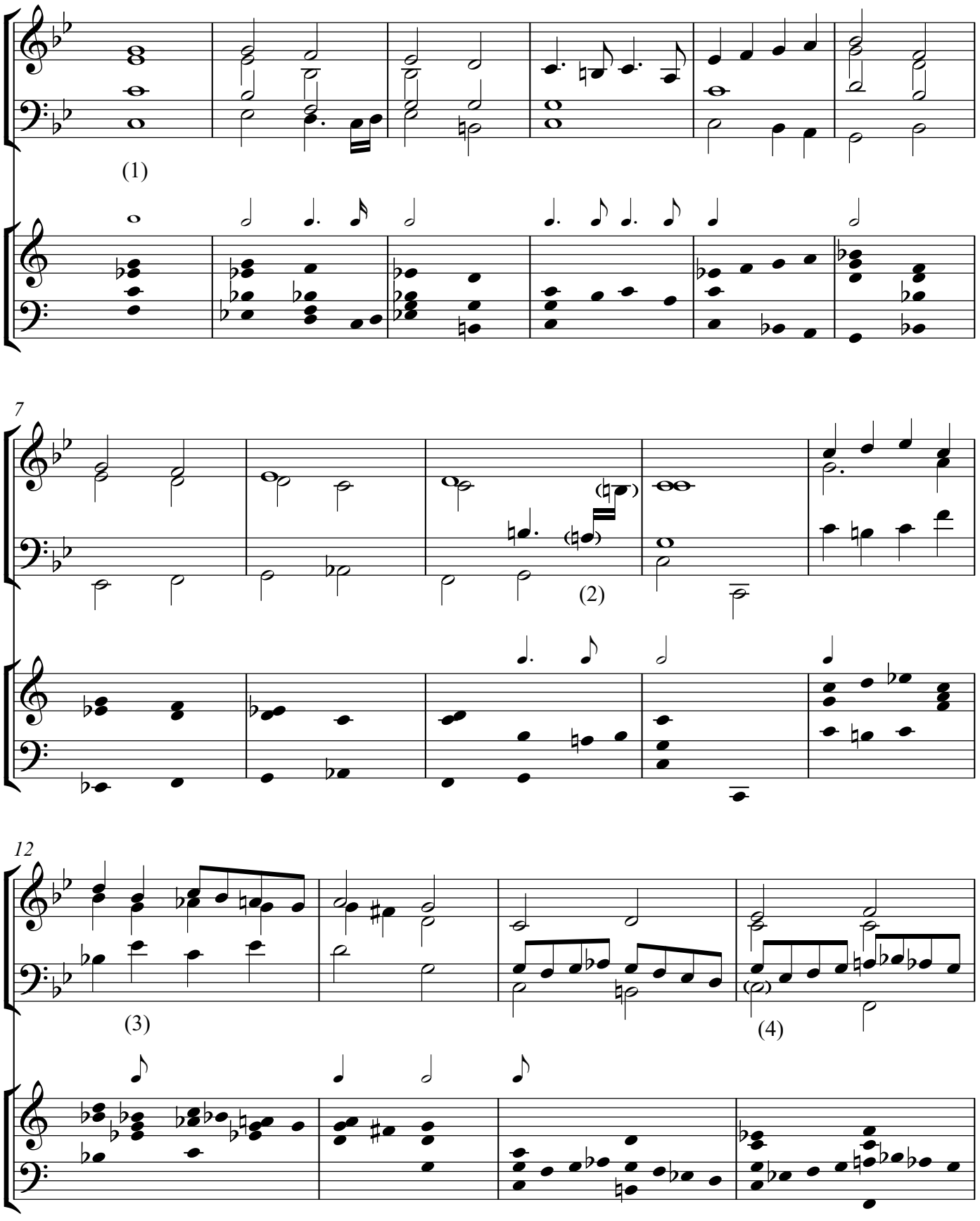
Toccata VII

Piccinini (1639), pp. X - XI



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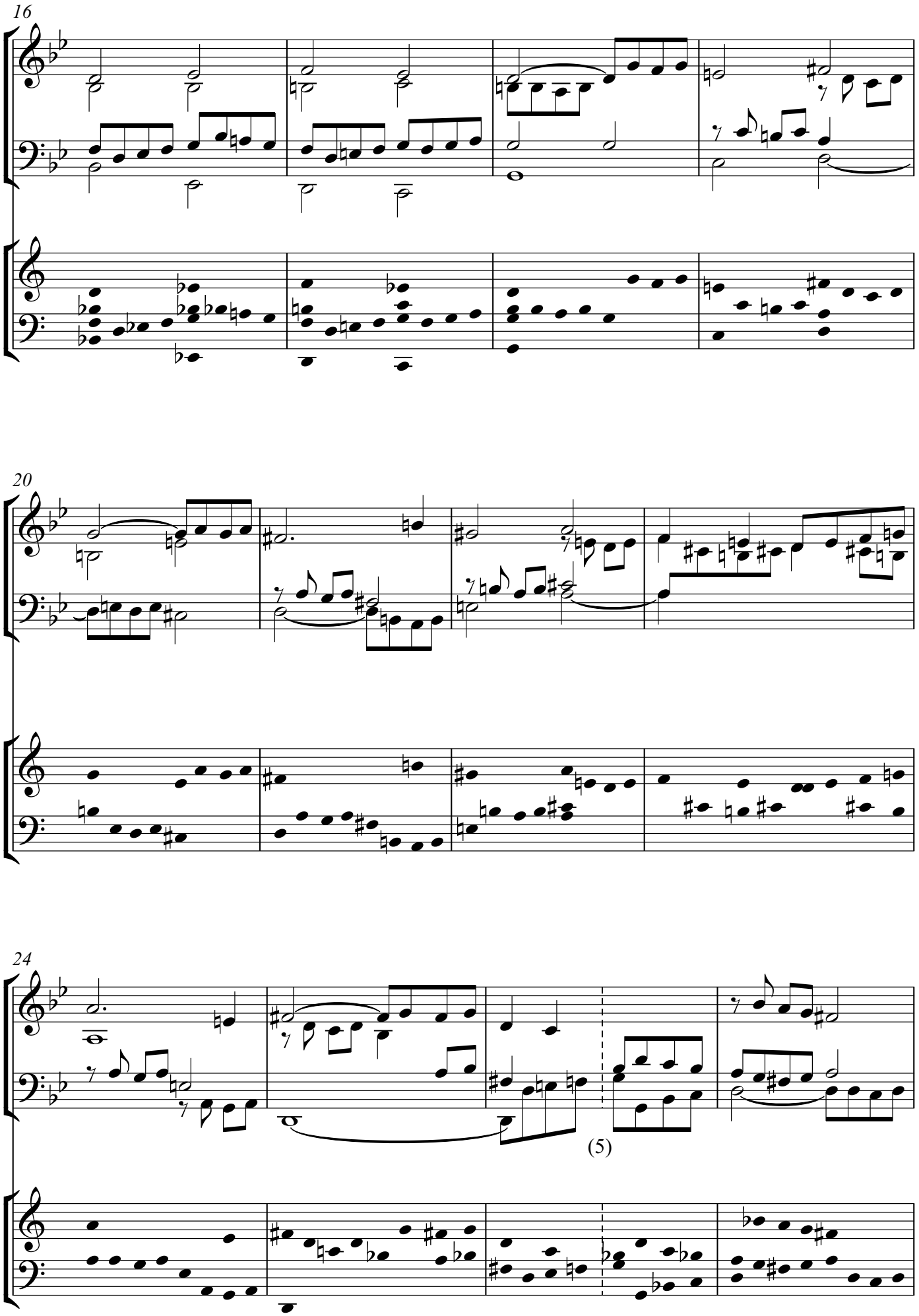

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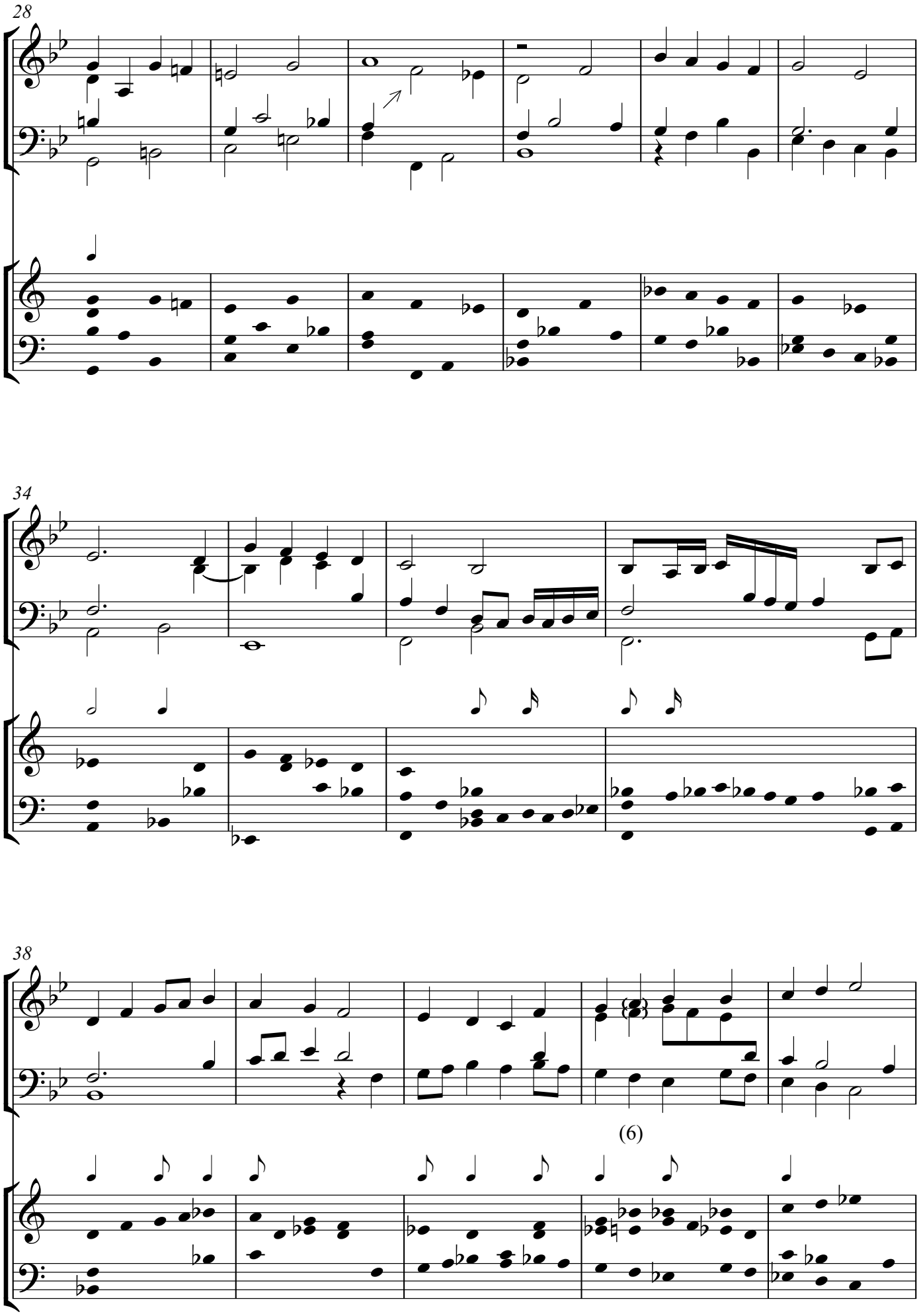

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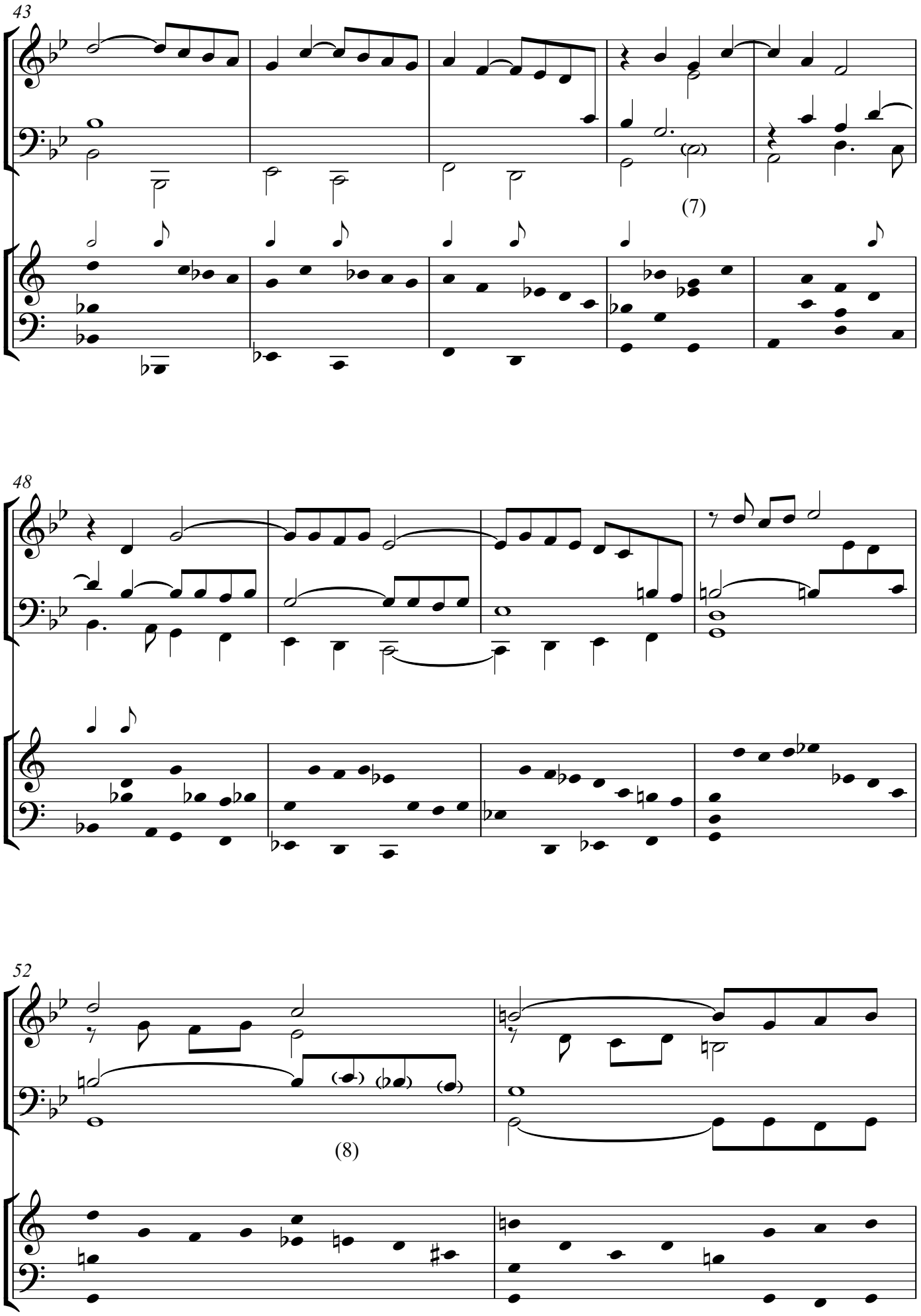

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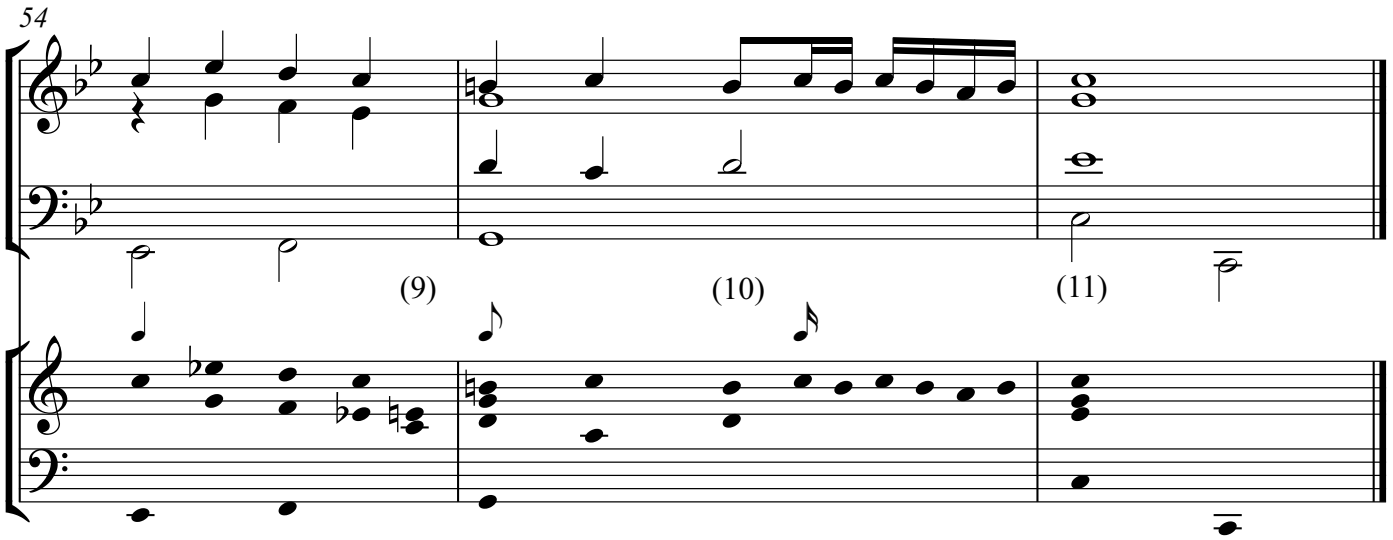

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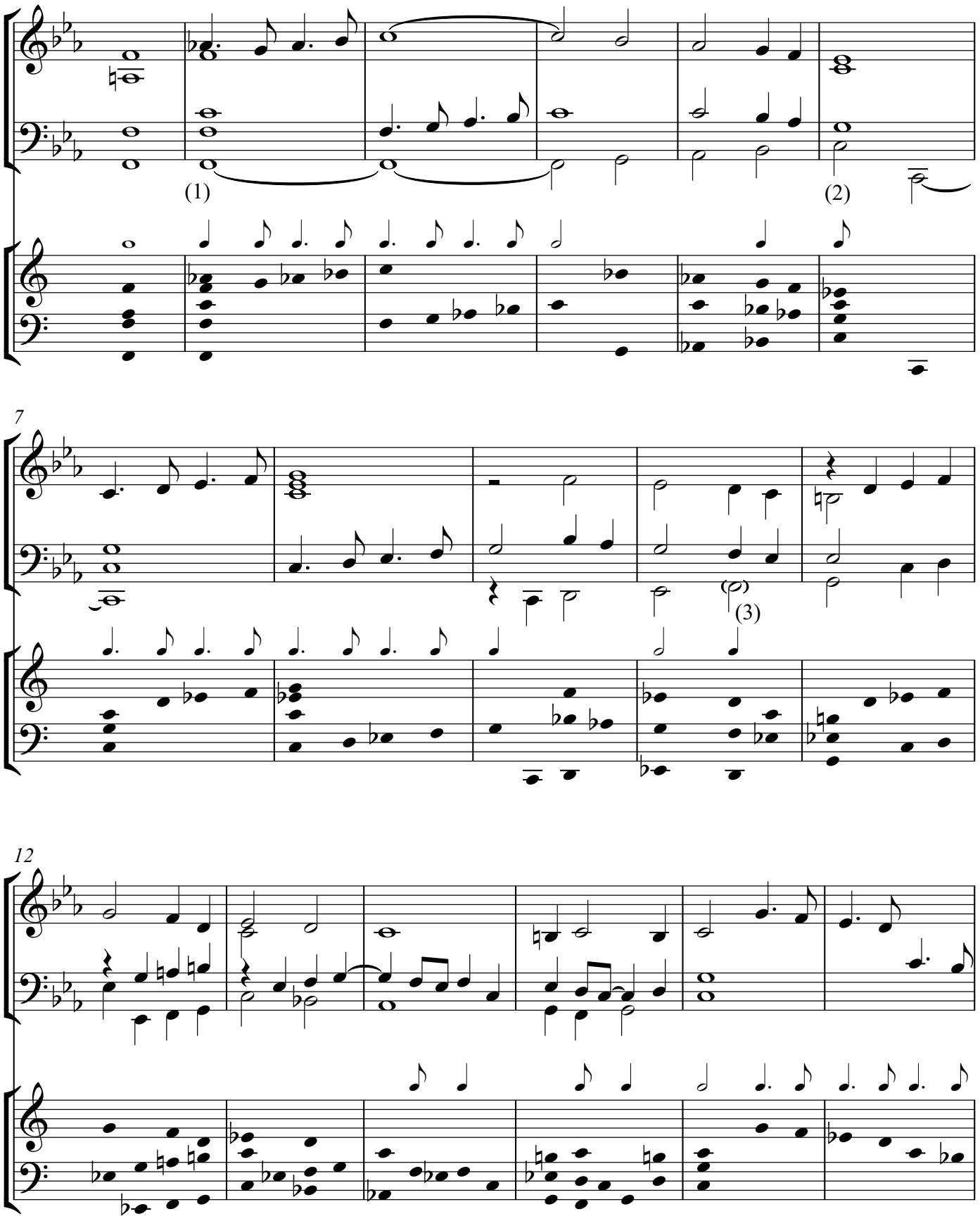
Toccata VIII

Piccinini (1639), p. XI - XII



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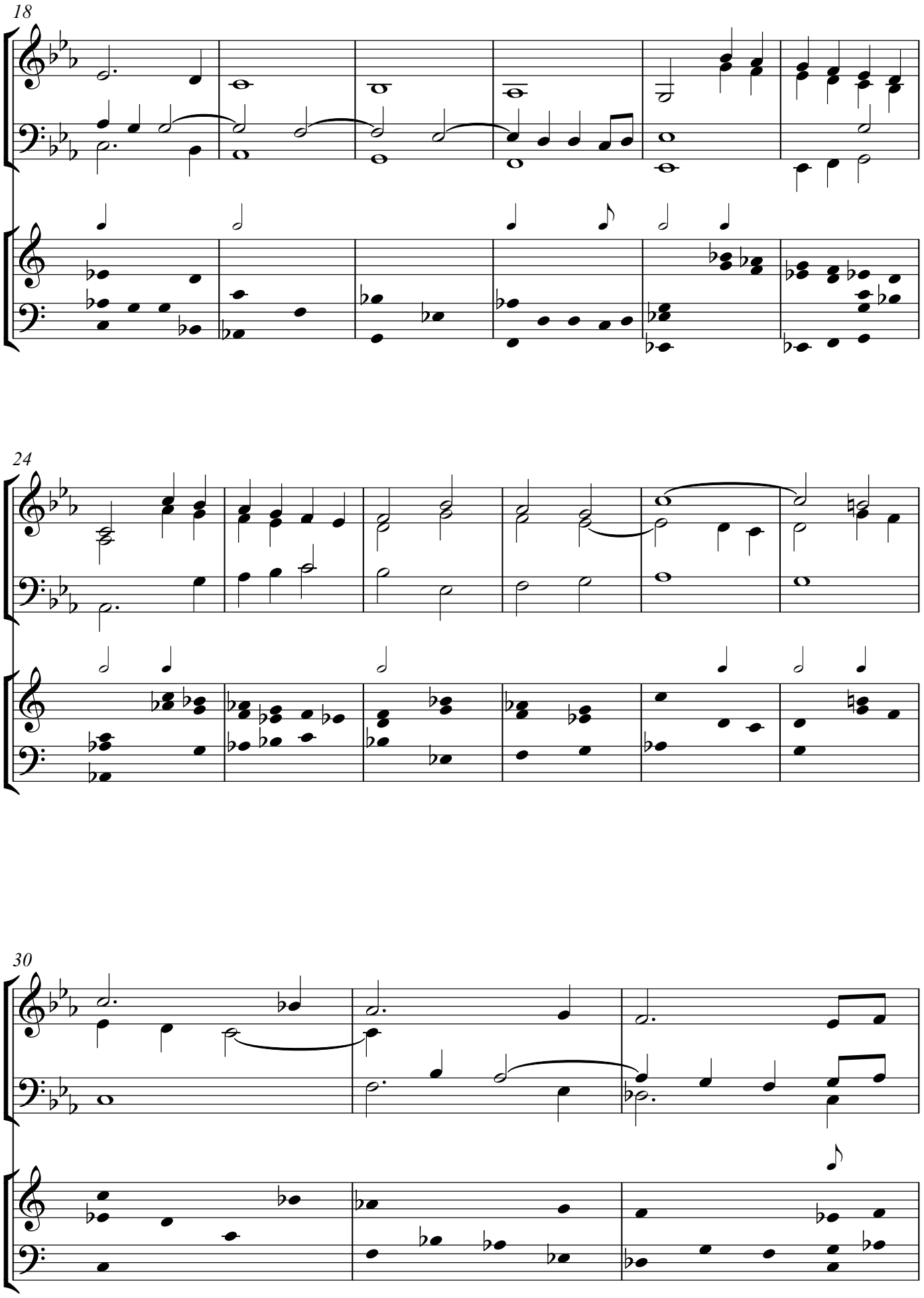

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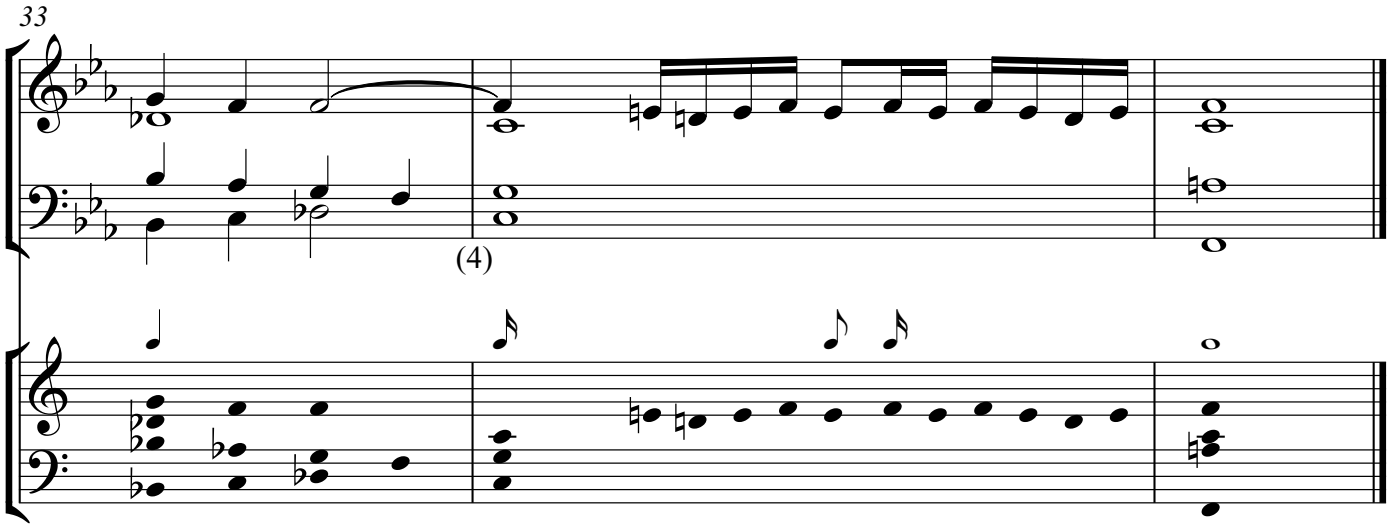

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An analytical score of Toccata 4ta *in Giovanni Girolamo Kapsperger's* Libro primo d'intavolatura di lauto *(1611)*

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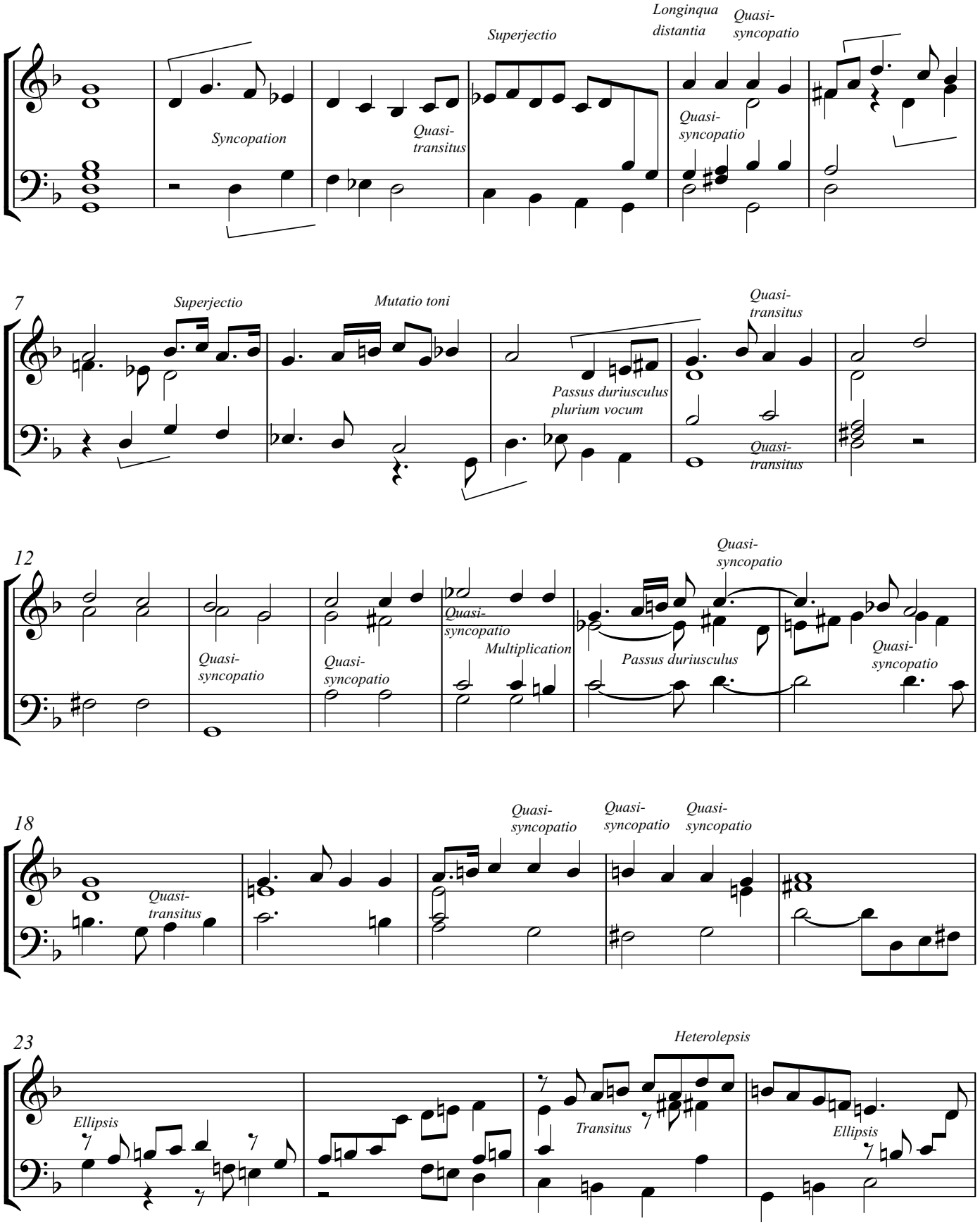
Toccata 4ta
(Analytical score)

Kapsperger (1611), p. 9



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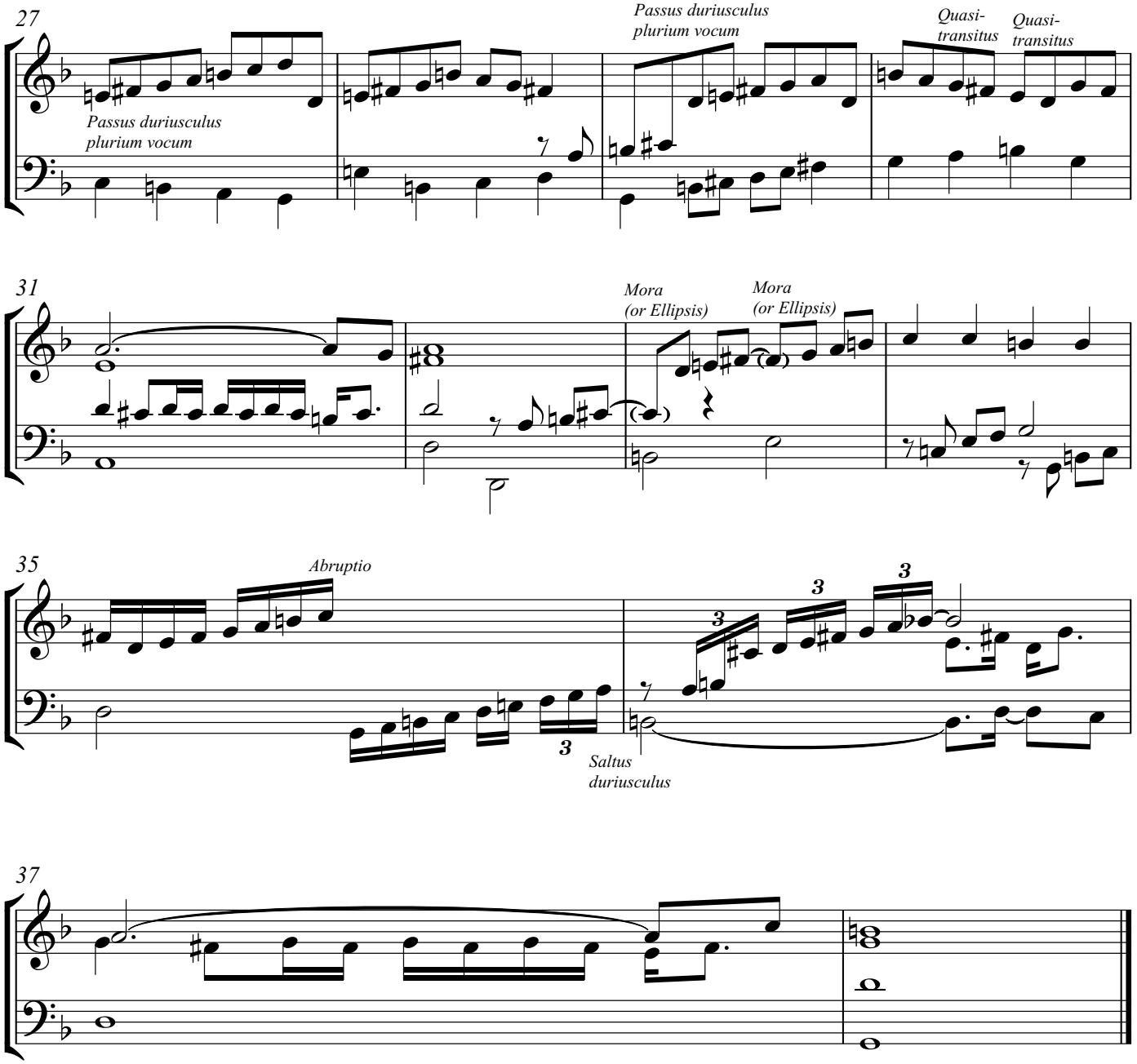

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Transcriptions of the toccatas and of Ancidetemi pur a. 4. Passeggiato *in Giovanni Girolamo Kapsperger's* Libro terzo d'intavolatura di chitarone *(1626)*

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Editorial notes

to the transcriptions from Kapsperger's
Libro terzo d'intavolatura di chitarone (1626)

General comments:

In the transcriptions of the toccatas, the first-level transcriptions show the *strascini* as they appear in the tablature. In the interpretative transcriptions, I have notated the actual execution of the slurs, determined by how the notes fall on various courses: notes which fall on the same course can be slurred, while course-crossings momentarily interrupt longer *strascino,* as the first note to fall on a new course must be re-plucked.

For *Ancidetimi pur*, I have not included a first-level transcription and have therefore chosen to notate the *strascini* as they are indicated in the original tablature within the interpretative transcription.

According to Kapsperger's *avertimenti*, two dots above a tablature character indicate a *trillo*, to be executed on the same course. The *avertimenti* of the *Libro primo d'intavolatura di chitarone* (1604) and those of the *Libro quarto d'intavolatura di chitarone* (1640) are translated in Coelho (1983, vol. II: 8 and 33 - 34).

Notes to Toccata 2da:

(1) The rhythmic indication is missing in the original tablature.

(2) The first rhythmic indication resembles a dotted crotchet in the original tablature. However, a dotted quaver is required to fit the bar.

(3) In the original tablature, the tablature characters of the chord on the third beat of bar 39 are unclear. However, the %-sign suggests that the chord is four-voiced rather than three-voiced. Further, the chord as I have presented it in the transcription is in line with the figured bass.

(4) In bar 63, the notes do not add up to a full bar, suggesting that there is a tablature character missing in the original. Adding an extra note at the end solves the problem. In the interpretative transcription, I have suggested adding a c.

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Notes to Toccata 3ª:

(1) The rhythmic indication resembles a dotted crotchet in the original, but following from the previous bar, it is to be assumed that a dotted quaver was intended.

(2) In bar 9, the tablature character on the second course is unclear in the original tablature, however in context it is to be assumed that it should be a '3', i.e. indicating a g.

(3) On the third beat of bar 32 there is possibly a tablature character missing (or faded) on the first course in the original tablature. It is probable and idiomatic that the musical line continues to move up in parallel thirds. Thus, adding the c', as I suggest, makes sense.

Notes to Toccata 4ta:

(1) Bar 14 has one tablature character too many. I have assumed that the alignment of characters on the third beat is faulty in the original tablature. If the characters are regarded as been placed on top of one another, then the problem is solved. Alternatively, one could omit the g.

(2) In the original tablature, the rhythm in bar 57 does not add up to a full bar. This is remedied if one assumes that the rhythmic indication on the first beat should be dotted.

Notes to Toccata 5ta:

(1) The rhythmic indication shows a crotchet in the original tablature. However, a quaver is required, as correctly indicated in similar passages elsewhere in the tablature.

(2) The last note of bar 14 is indicated as a tablature character '2' on the fourth course, i.e. an a. However, given the pattern in the preceding and subsequent groups, as well as the fact that this would entail an awkward leap for the left hand, it is likely that the tablature character '7' was intended, i.e. a d', as I have assumed in the interpretative transcription.

(3) The rhythmic indication is erroneously shown as a crotchet in the original tablature, but a quaver rhythm is required.

(4) In the original tablature, bar 28 does not rhythmically add up to a full bar. Dotting the first quaver solves the problem.

(5) Judging by the predominance of scalar movement in the surrounding *passaggi*, it is possible that the last two characters of bar 29 were

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inadvertently swapped in the engraving process. Under this assumption, I have suggested a correction in the interpretative transcription.

(6) The placement of the semiquaver rhythm is somewhat misaligned in the original tablature and appears to be over the e. However, to fit the bar, it is to be assumed that it is intended for the f-sharp.

(7) Note that the four-voiced chord in bar 35 has no arpeggiation sign (%), which is unusual, as Kapsperger consistently added this to any chord with more than three voices.

(8) This bar seems to have gone awry in the engraving or printing process: what appears to be a '1' on the sixth course (i.e. a B-flat) was probably intended as a '3' (i.e. a c, as I have assumed in the interpretative transcription) and the rhythmic symbol which resembles a crotchet needs to be a quaver.

(9) There appears to be a dot after the minim rhythm indication at the end of this bar, but I have assumed that it is merely an unintentional mark.

Notes to Toccata 6ta:

(1) In bar 7, the triplet rhythm is not indicated in Kapsperger's usual way: the symbol here rather resembles a normal semiquaver. However, in order for the figure to fit the bar, a triplet rhythm needs to be applied.

(2) There is one tablature character too many in bar 39. The fifth and sixth tablature characters both indicate an e, but on different courses. A sensible solution is to disregard one of them, as I have done in the interpretative transcription.

Notes to Toccata 7ma:

(1) Whereas Kapsperger almost consistently indicated arpeggiation (using a %-sign) for all chords of four or more voices in his theorbo music, there are no arpeggiation signs in bars 4 to 7, bar 15 and bar 26 in this toccata.

(2) The dot for the last crotchet is not clearly legible in the original.

(3) The rhythmic indication is missing, but it is reasonable to accept that quaver rhythms are intended here.

(4) In bar 48 there is a '#' missing in the figuring for the *continuo*.

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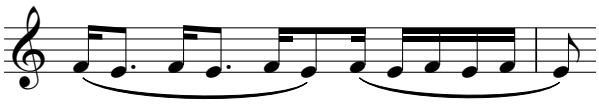
Notes to Toccata 8va:

(1) The rhythm indication is missing over the first beat of bar 3 in the original tablature.

(2) A tablature character has been omitted within the triplet figure on the last beat of bar 12 in the original tablature. It is reasonable to assume that there should be a '2' on the third course, as I have indicated in the interpretative transcription.

(3) In bar 28 there is one tablature character too many to rhythmically fit the bar. If one wants to accommodate the entre figure, then treating the last slurred group of five notes as a quintuplet presents itself as a solution. I have opted for this in the interpretative transcription, even though there is no quintuplet indication in the original. An alternative solution is to remove the dot from the quaver preceding this group:



Notes to Ancidetemi pur a. 4. Passeggiato:

For comparison, I have included a presentation of Arcadelt's (1539) vocal original on two staves, with text, based on that by Silbiger (1996), as a small system above the theorbo transcription. In order to avoid cluttering, I have therefore chosen to omit the first-level transcription of the theorbo solo and to only present an interpretative transcription.

(1) The original tablature shows a dotted quaver rhythm on the first beat. However, in order to fit the bar, I have assumed that the dot is erroneous.

(2) In order to fit the bars, the rhythmic symbol at the end of bar 4, which applies to the last note of this bar as well as to the first note of bar 5, needs to be a quaver and not a semiquaver as indicated in the original.

(3) In the original tablature, there are too many characters to fit the bar. I have assumed that the figure in triplets has two characters too many and have omitted them in the interpretative transcription. This makes sense, as it then resembles the second figure in the bar.

(4) The rhythmic indication over the final tablature character of this bar in the original tablature indicates a quaver rhythm. This does not fit the bar and a semiquaver rhythm is required instead, as I have transcribed it.

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(5) In the original tablature, a crotchet rhythm is indicated for the chord, followed by a semiquaver indication. This would make the bar too long, so I have assumed that the rhythmic indications were erroneous and that a semiquaver rhythm applies to the entire bar.

(6) There is a semiquaver too few in the original bar. It makes sense to add an f here, as I have done in the interpretative transcription. This also completes the scale passage.

(7) The rhythmic indication in the original shows a semiquaver sign, however, triplets are required to accommodate the figure within the bar.

(8) The rhythm does not quite add up in the original. After the semiquaver triplet sign over the d, a quaver rhythm is indicated over the b, but that leaves one semiquaver too few in the second triplet group. My solution of lengthening the b with a tie solves this.

(9) The original tablature indicates a quaver, however a dotted quaver is required.

(10) A dotted crotchet rhythm is indicated in the original tablature, but to fit the bar, this needs to be treated as a dotted quaver, as I have transcribed it.

(11) The tablature character for this note is very faded in the original tablature.

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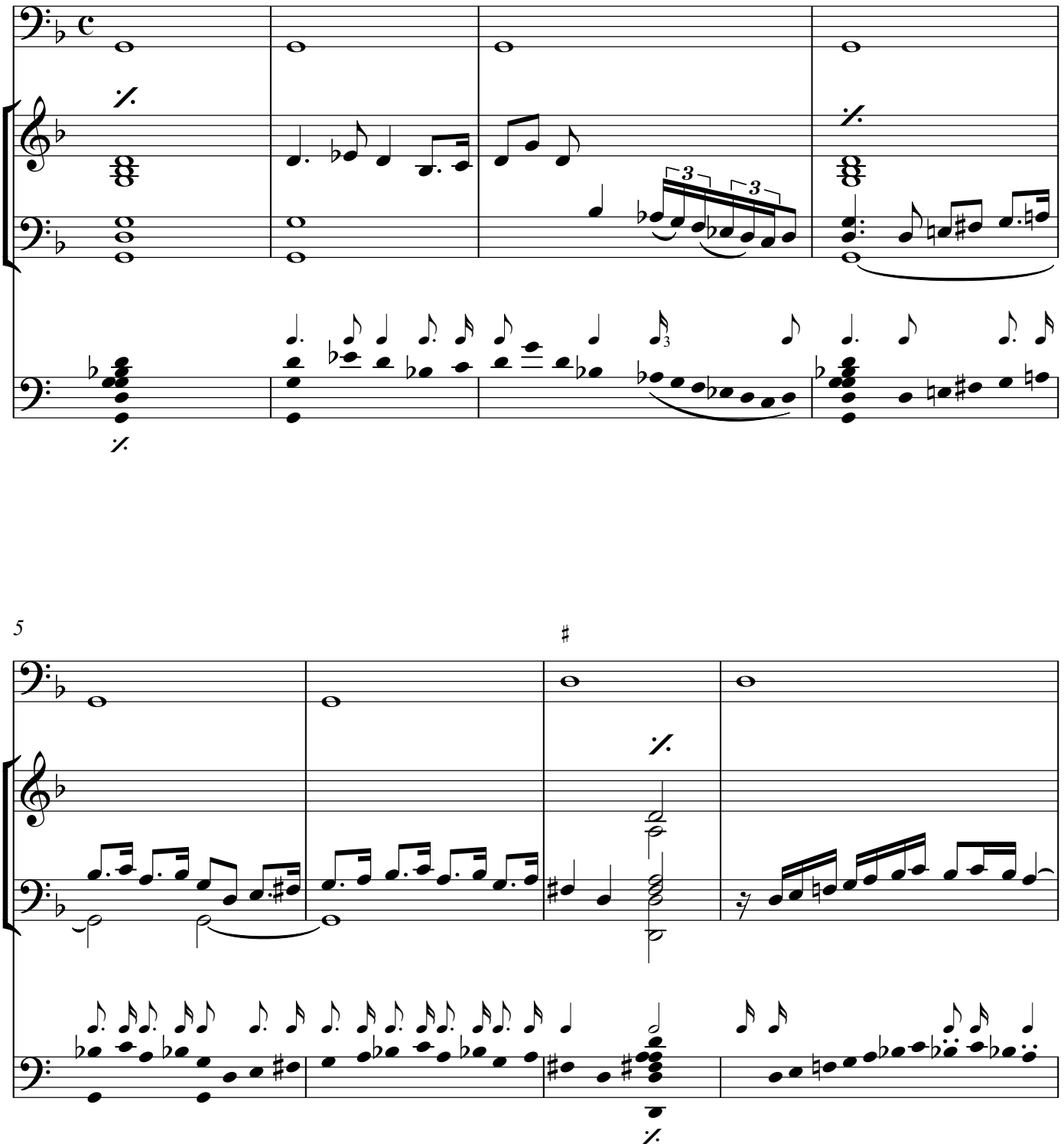
Toccata 2da

Kapsperger (1626), pp. 7 - 9



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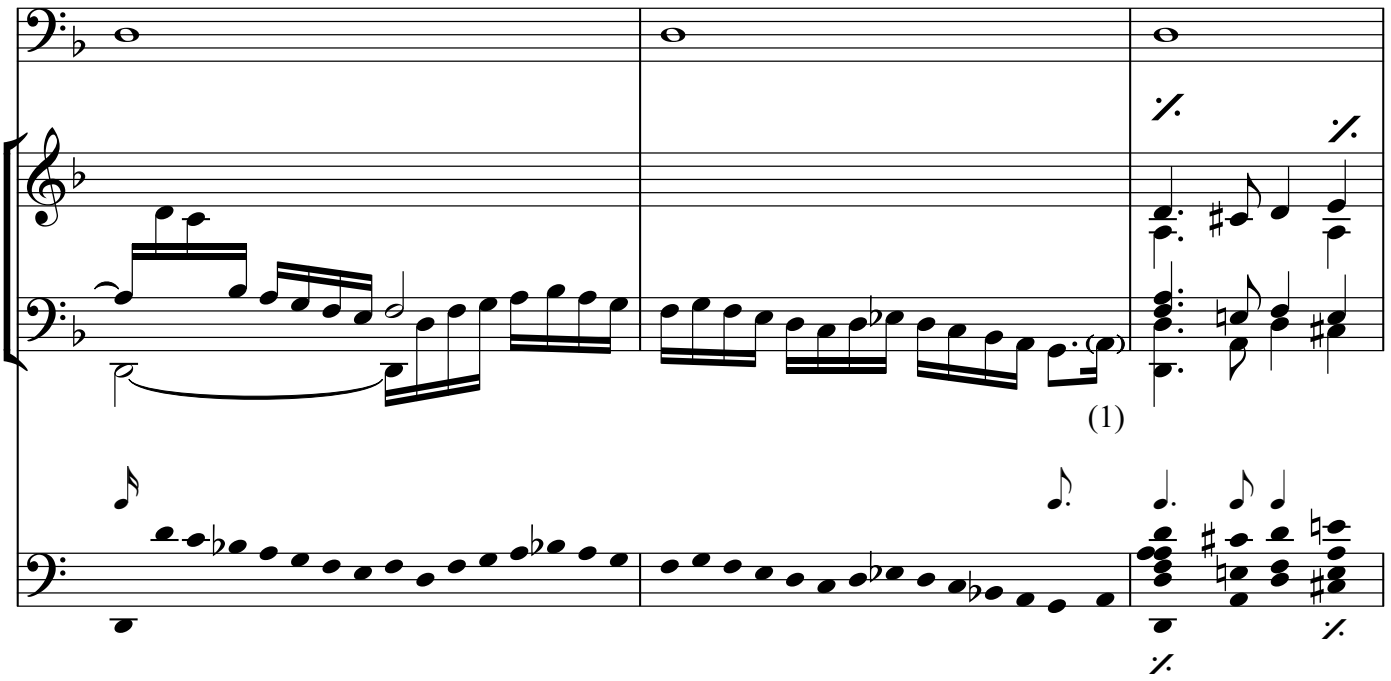

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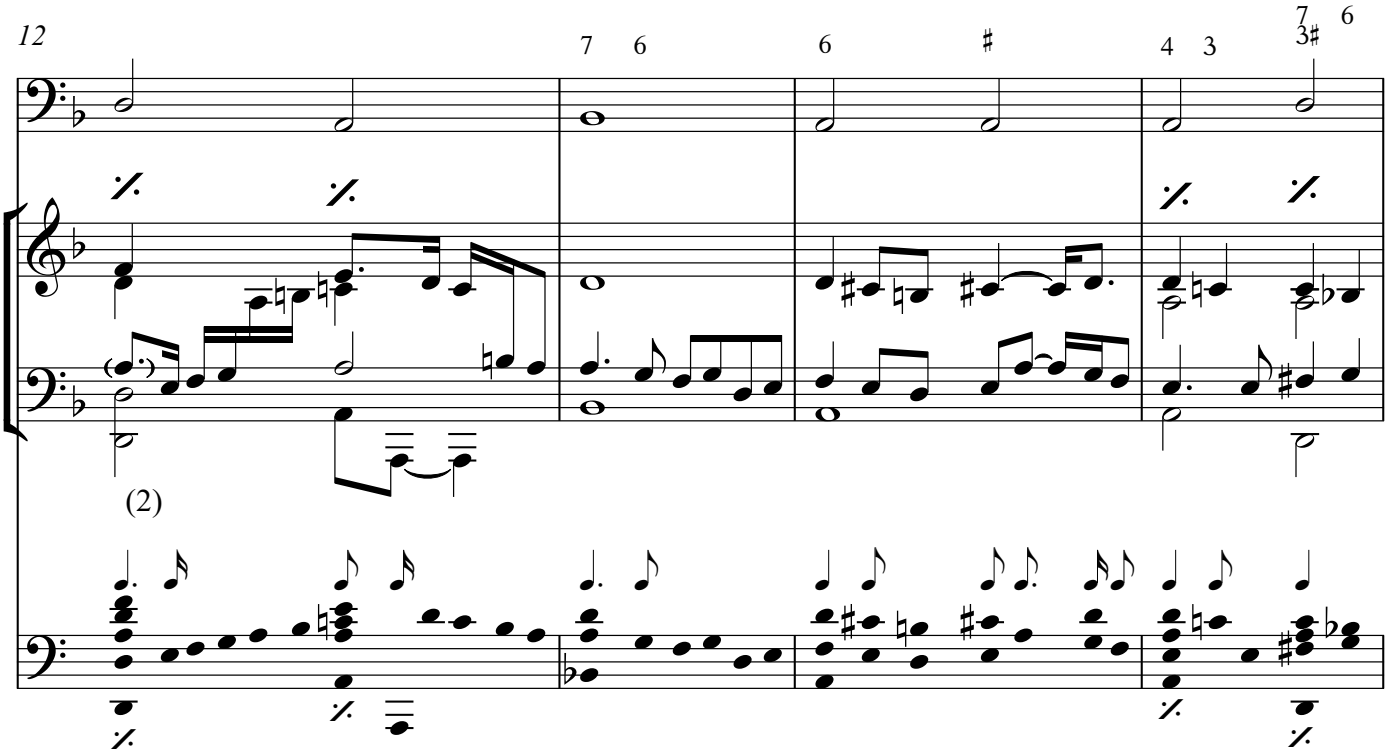

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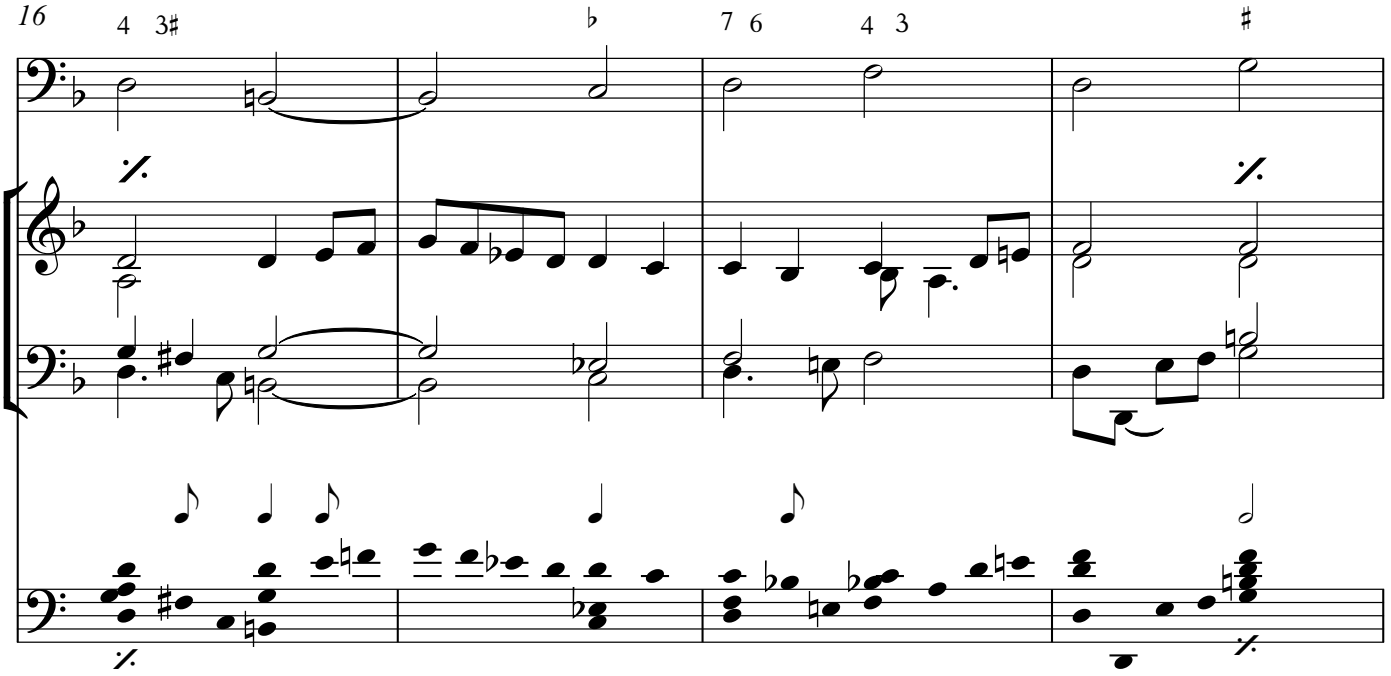

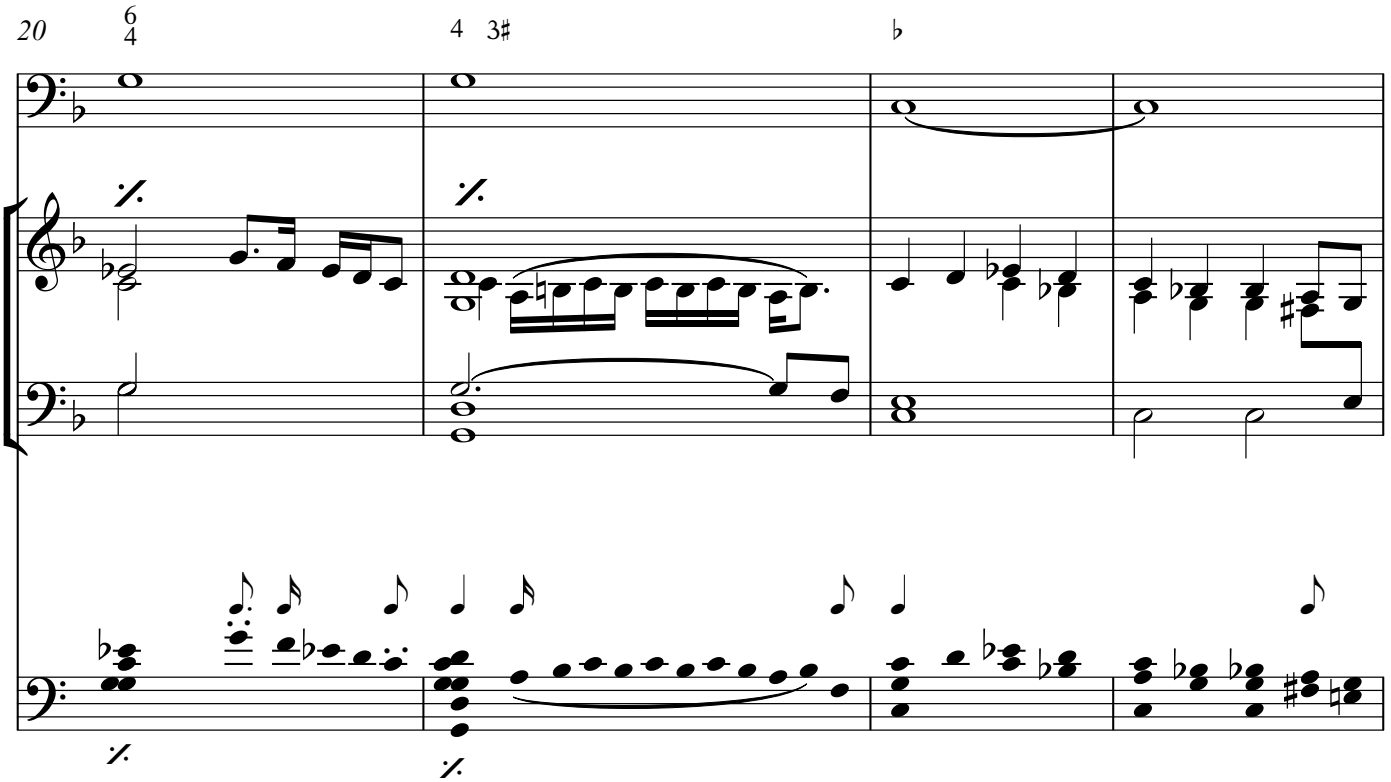

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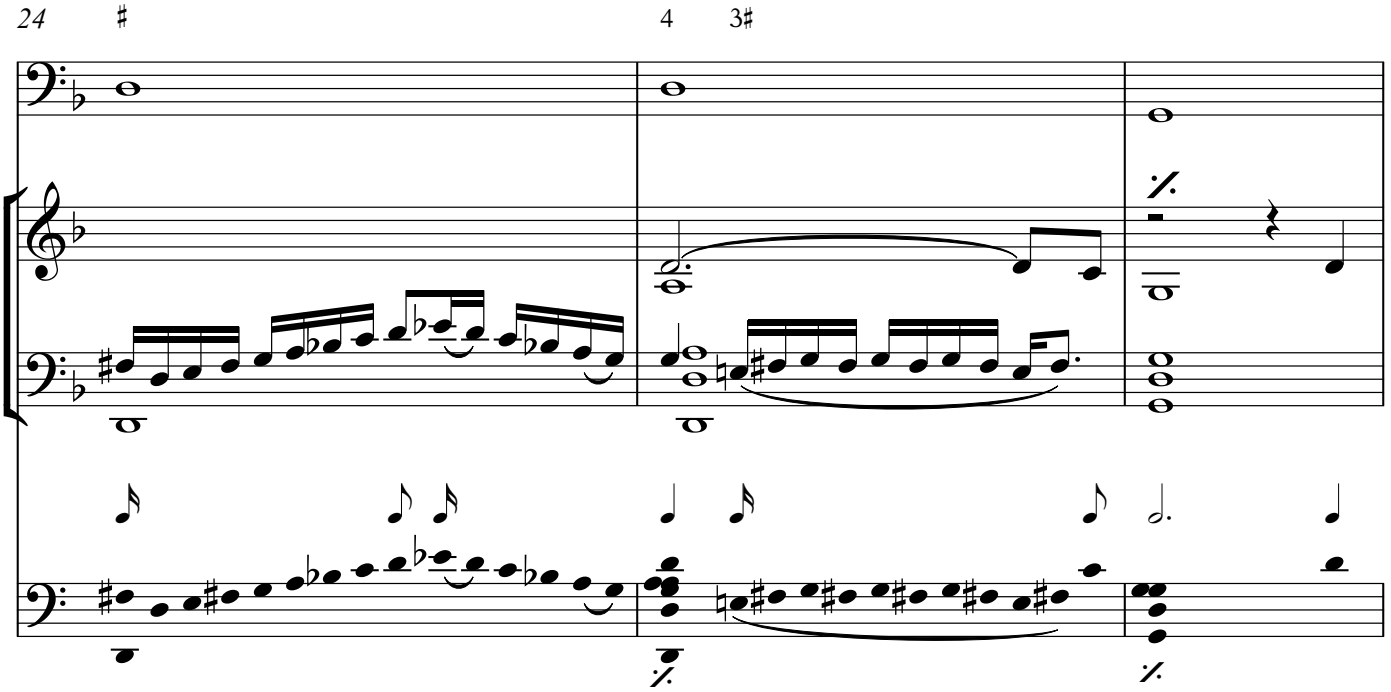

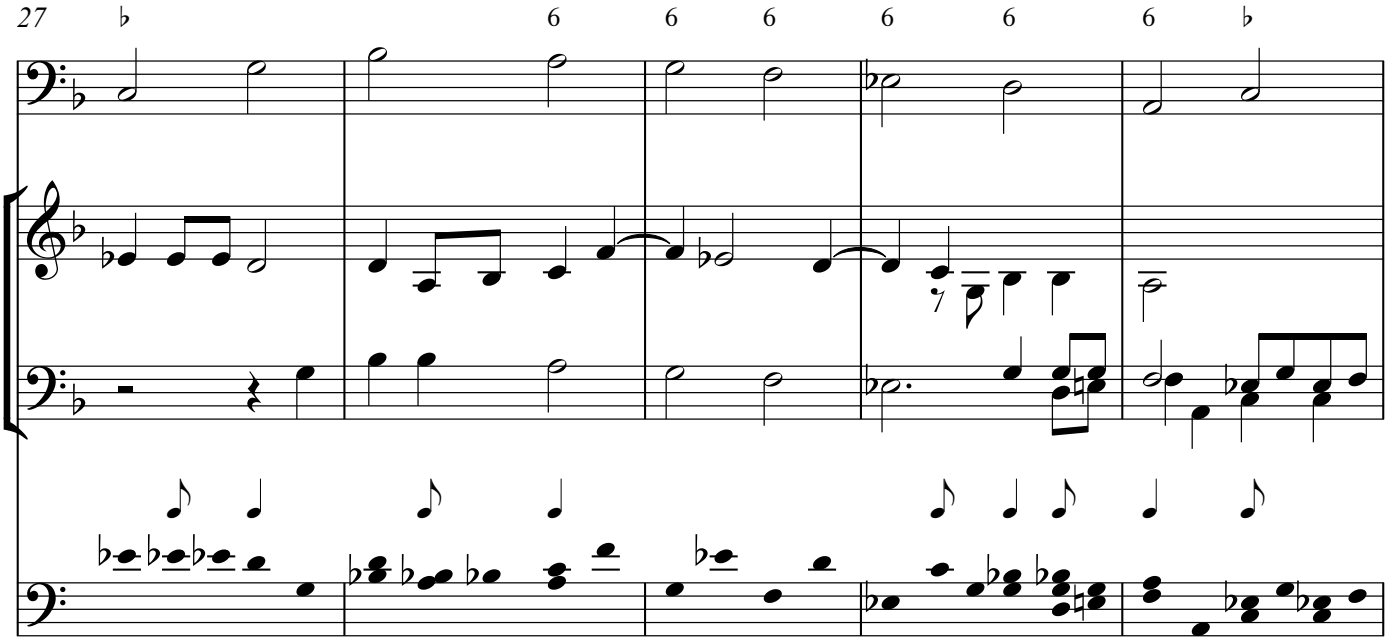

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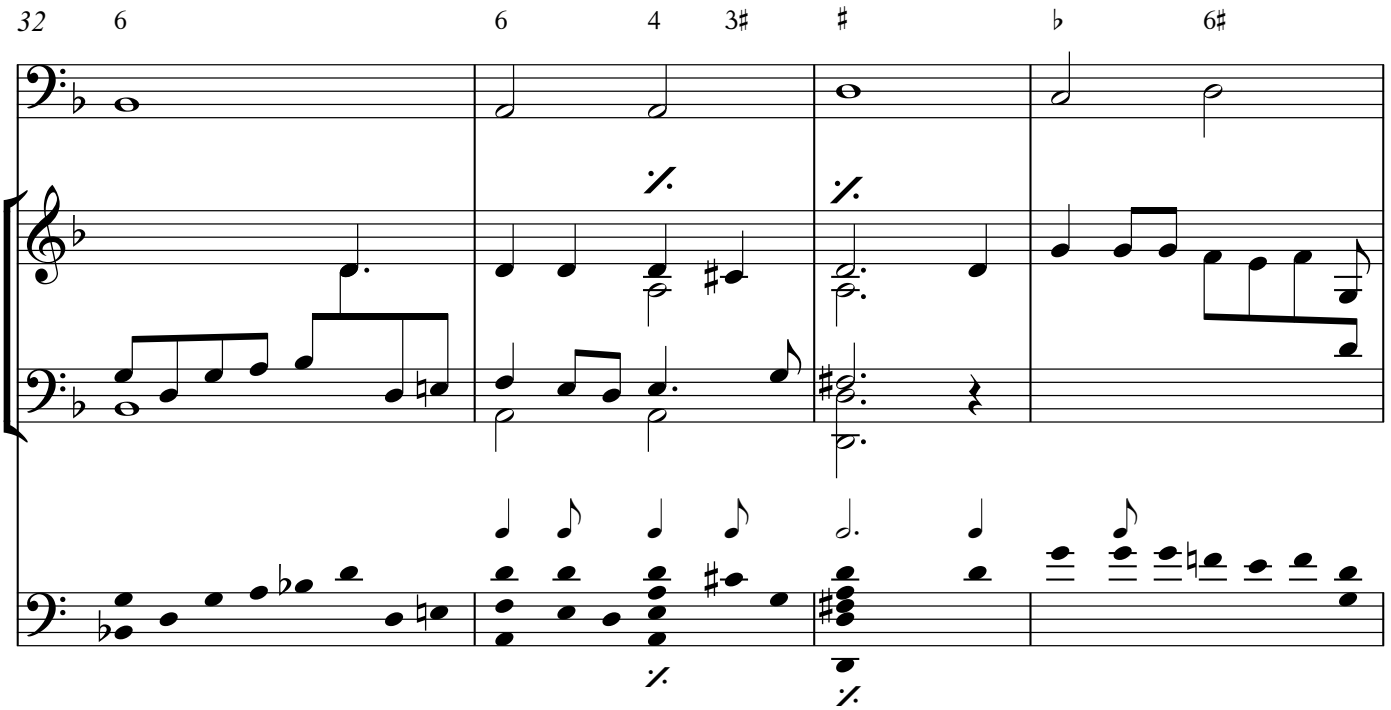

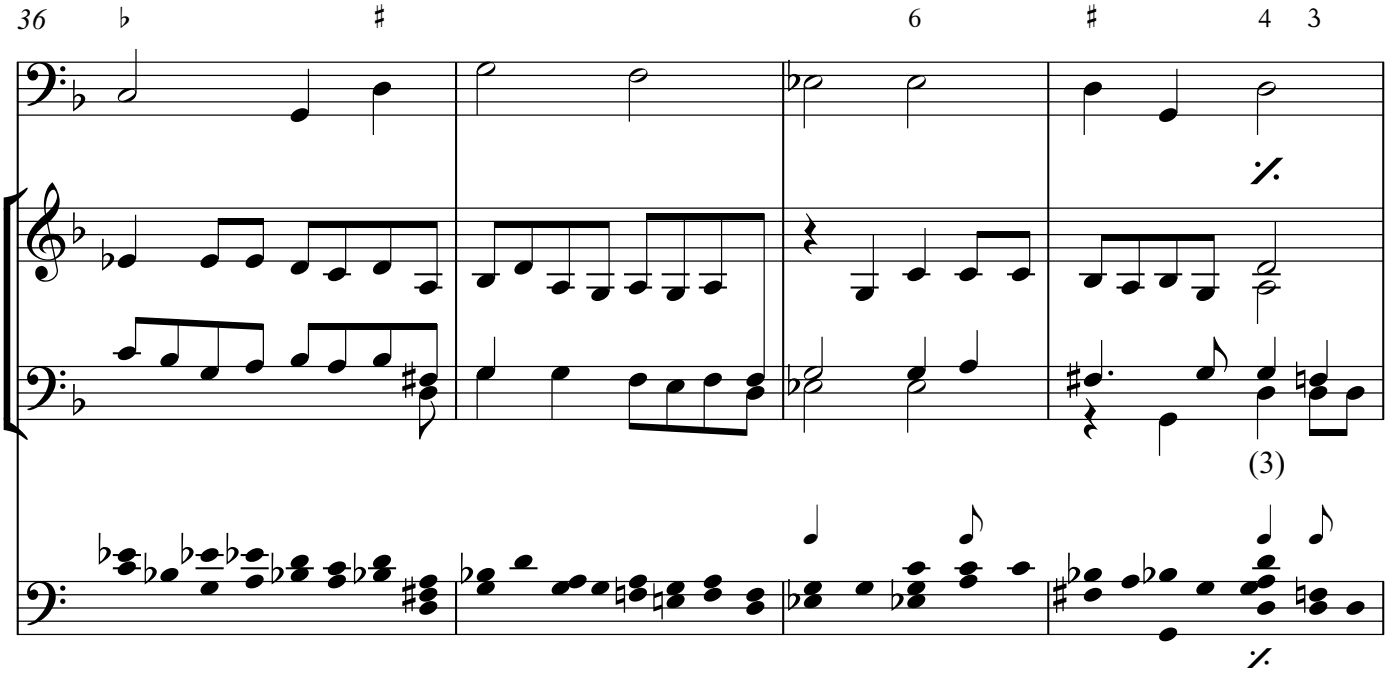

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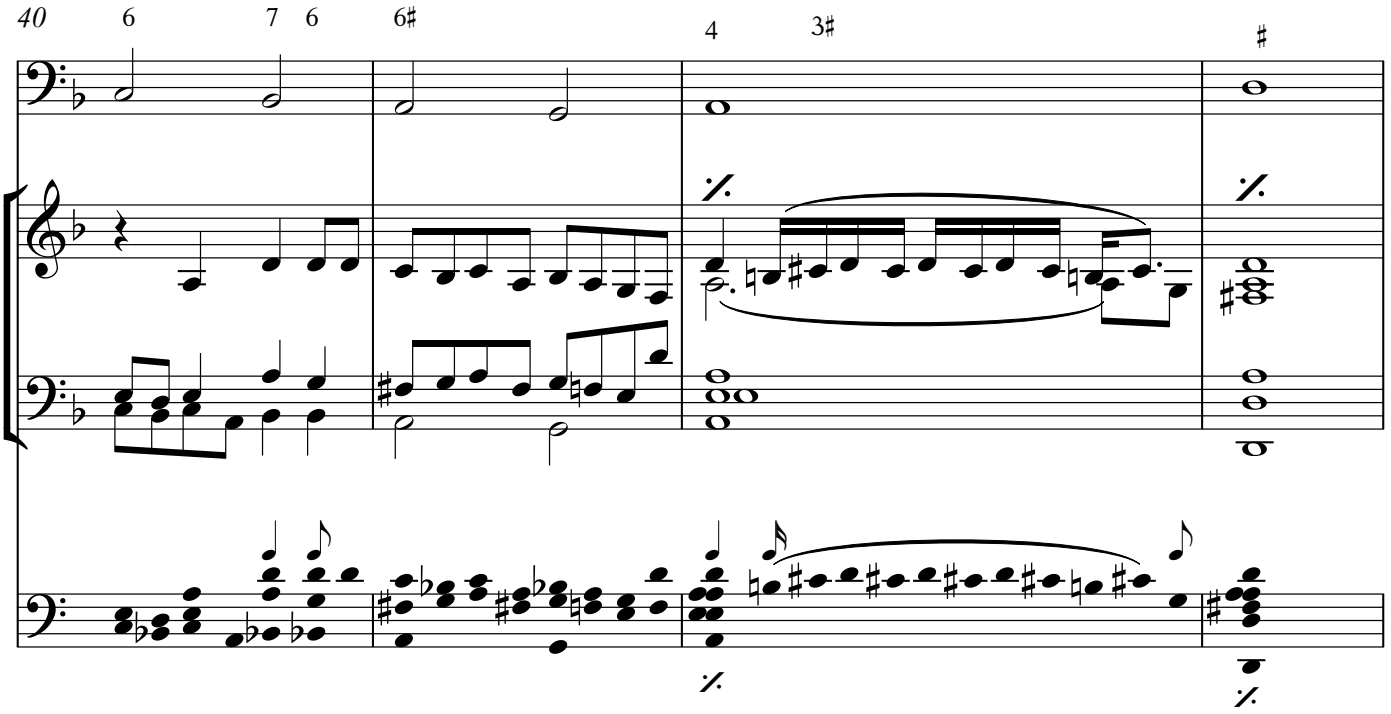

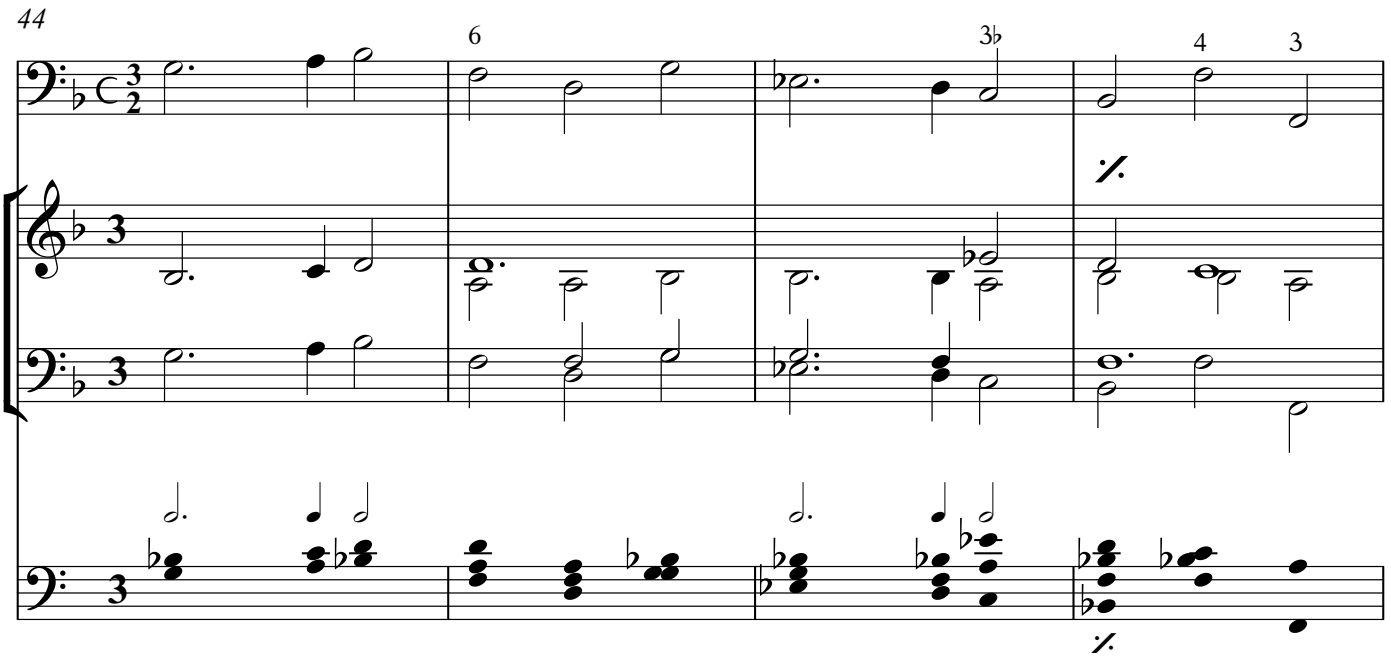

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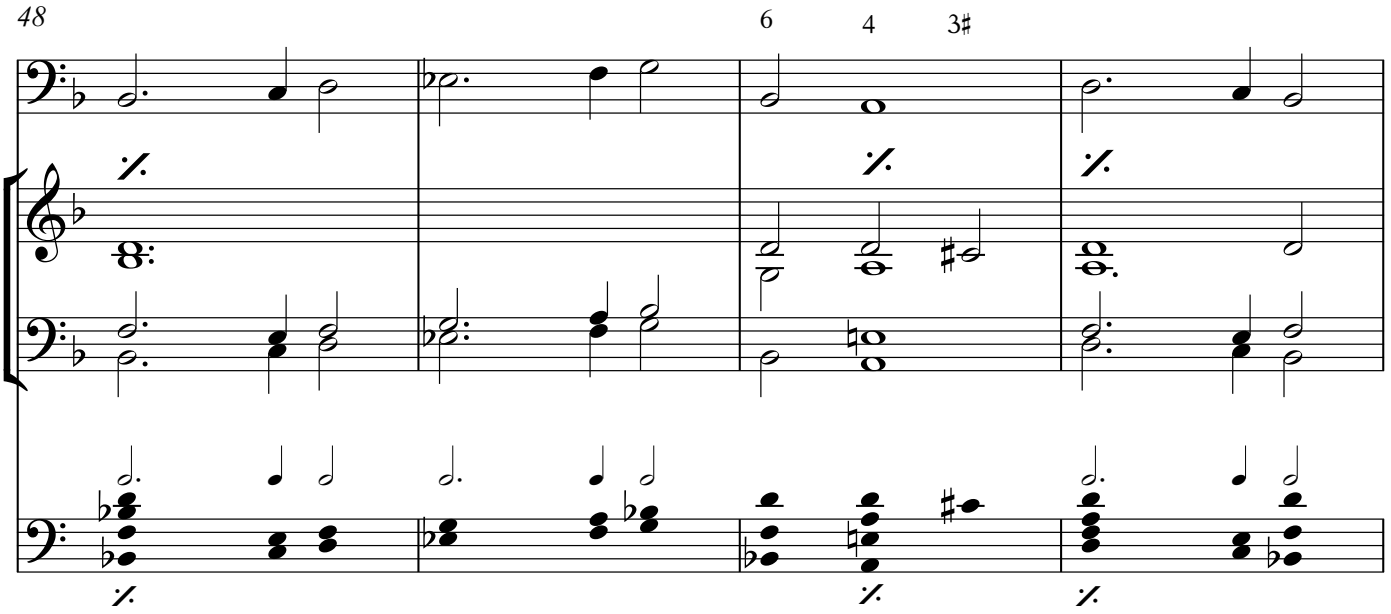

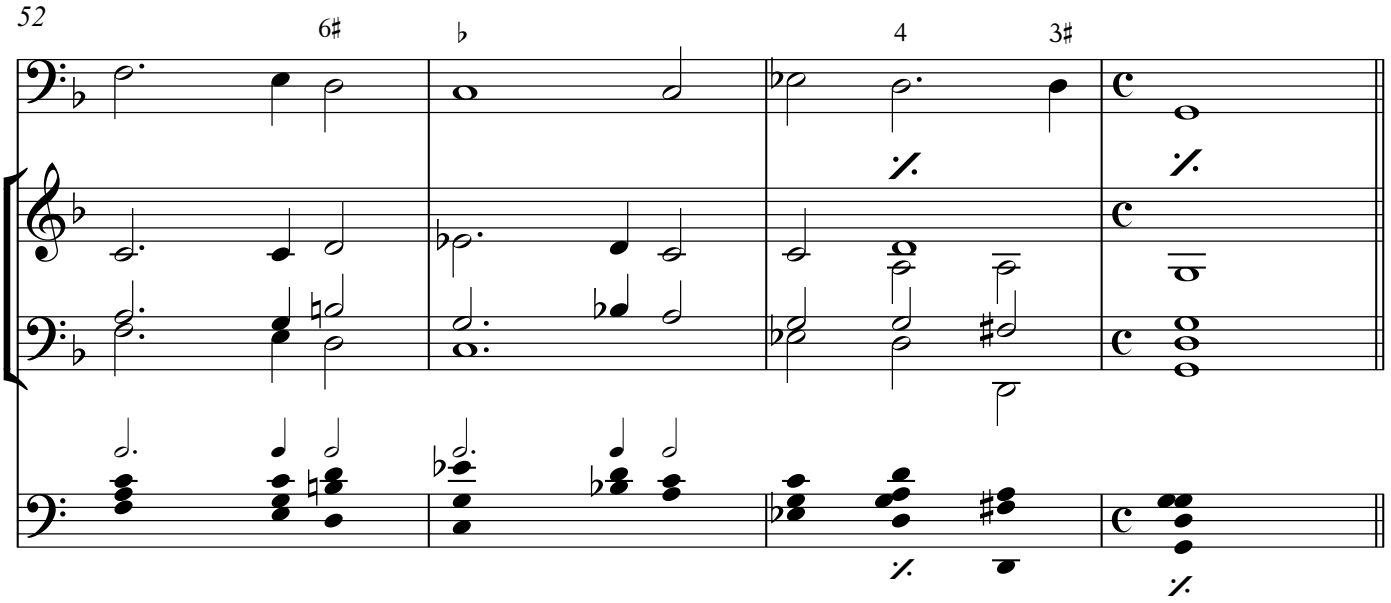

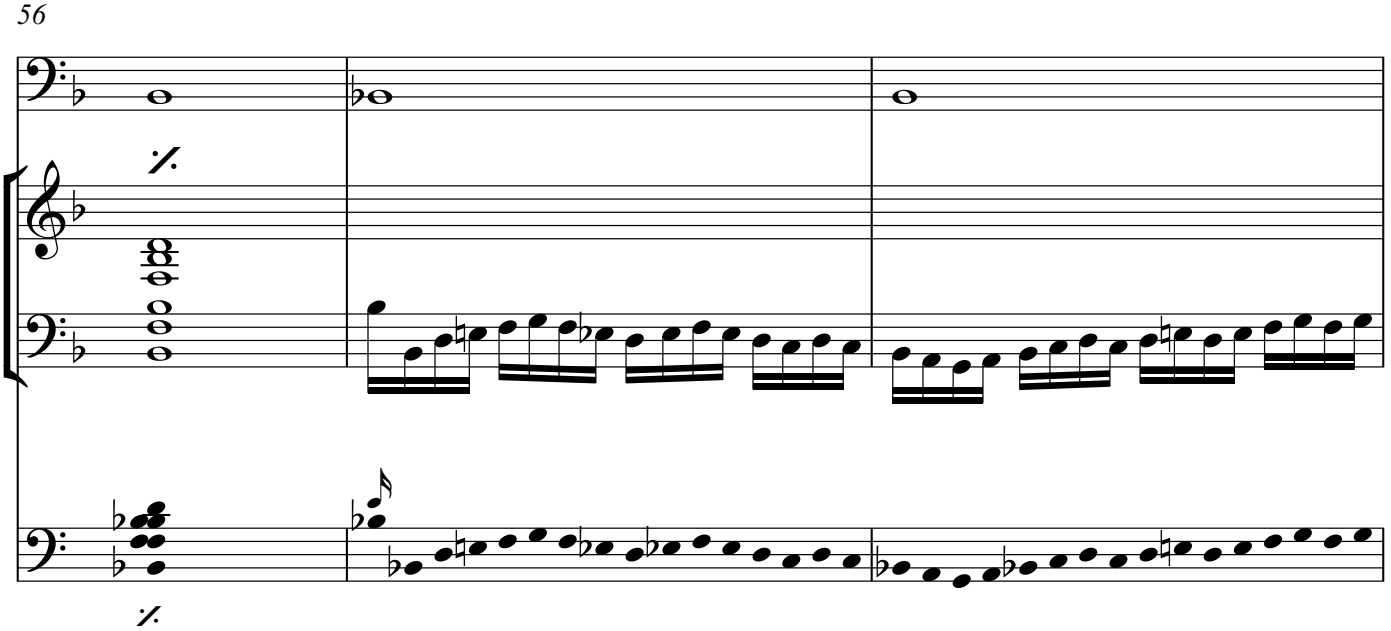

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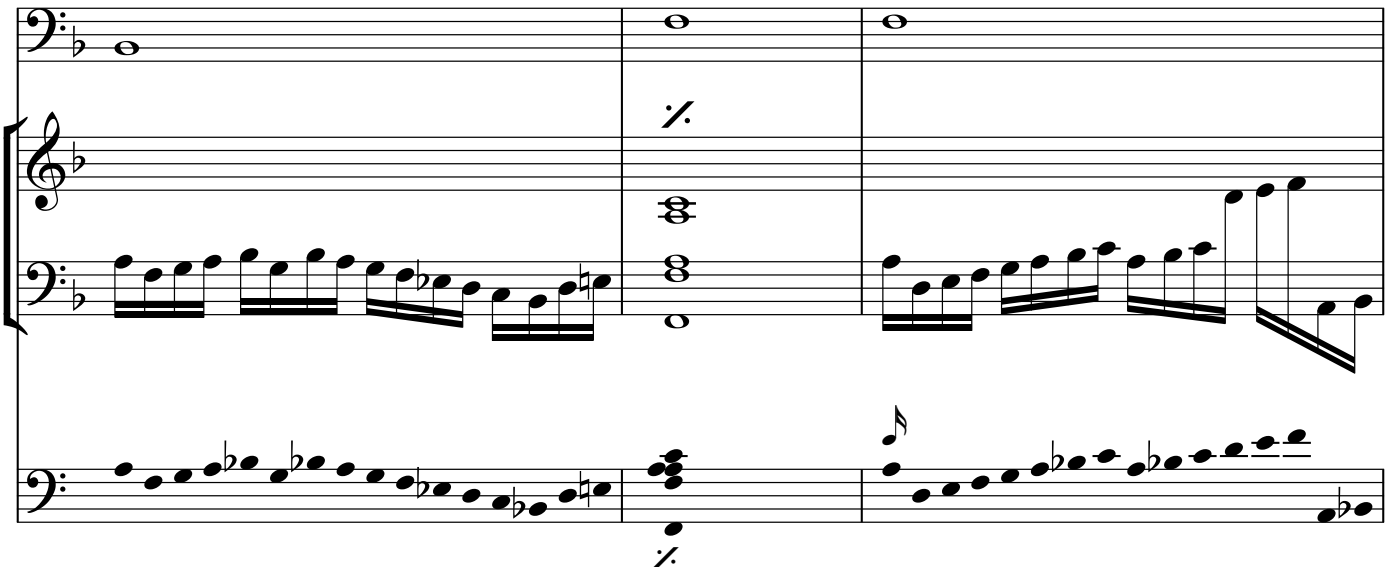

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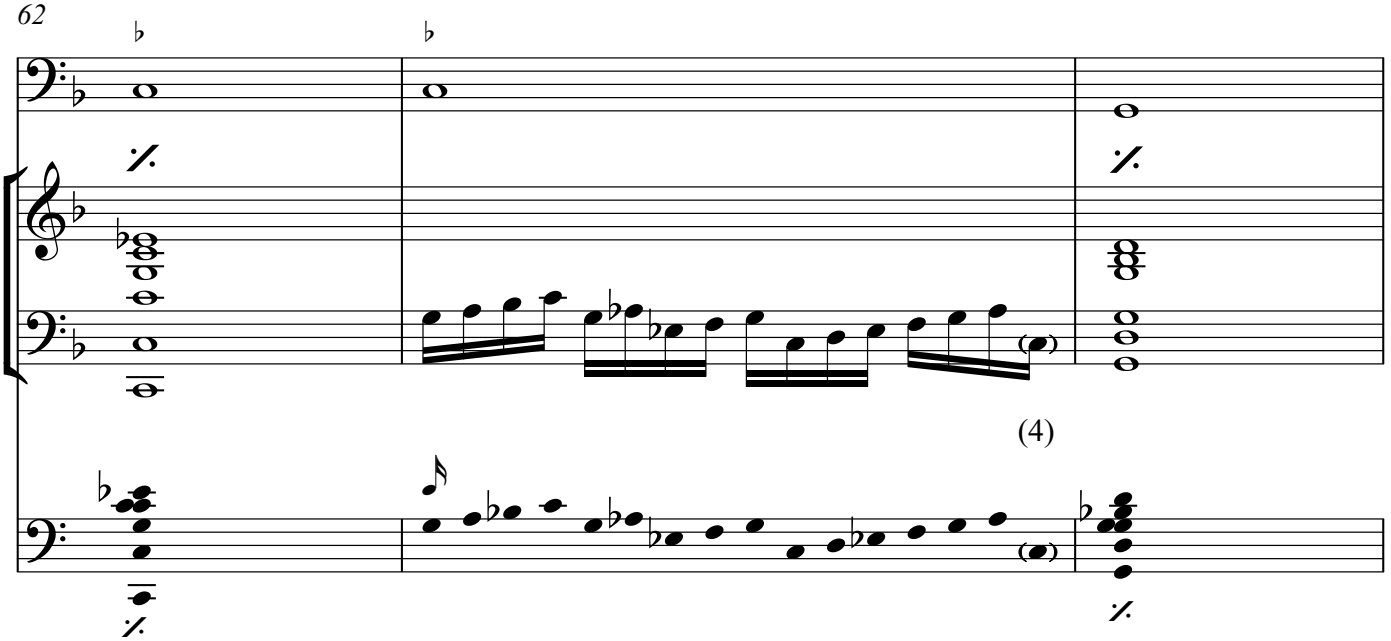

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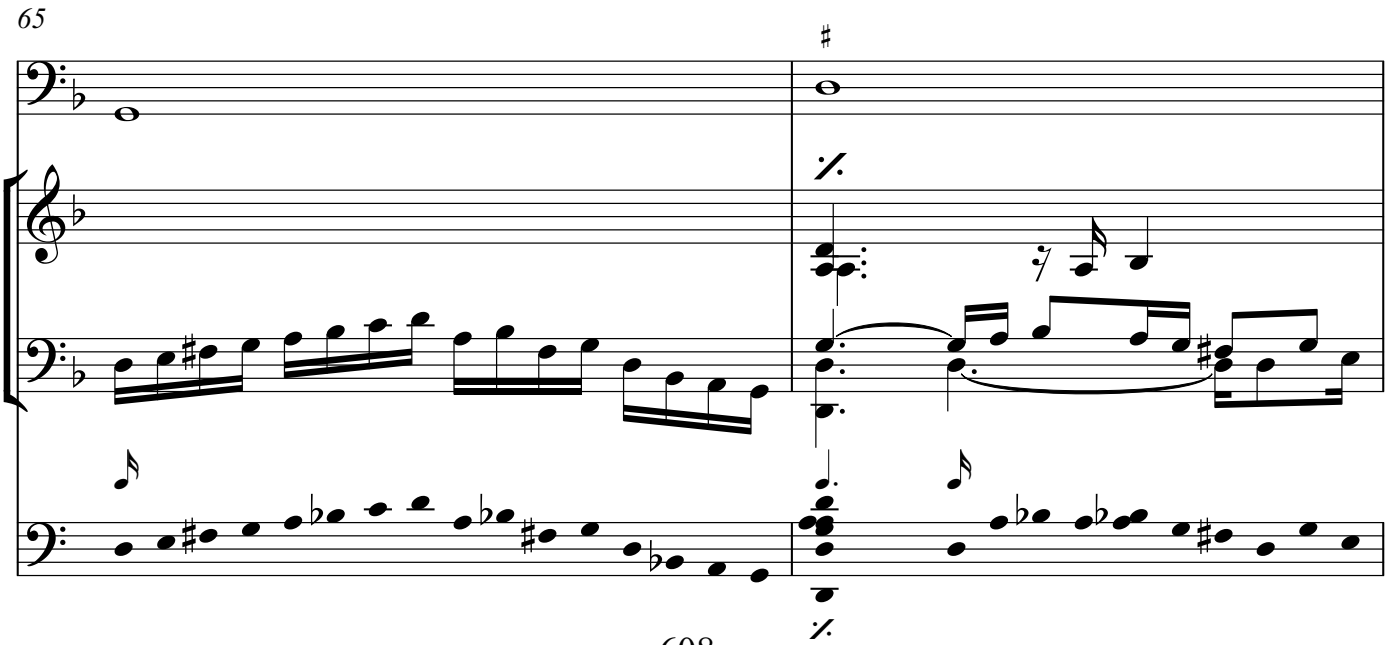

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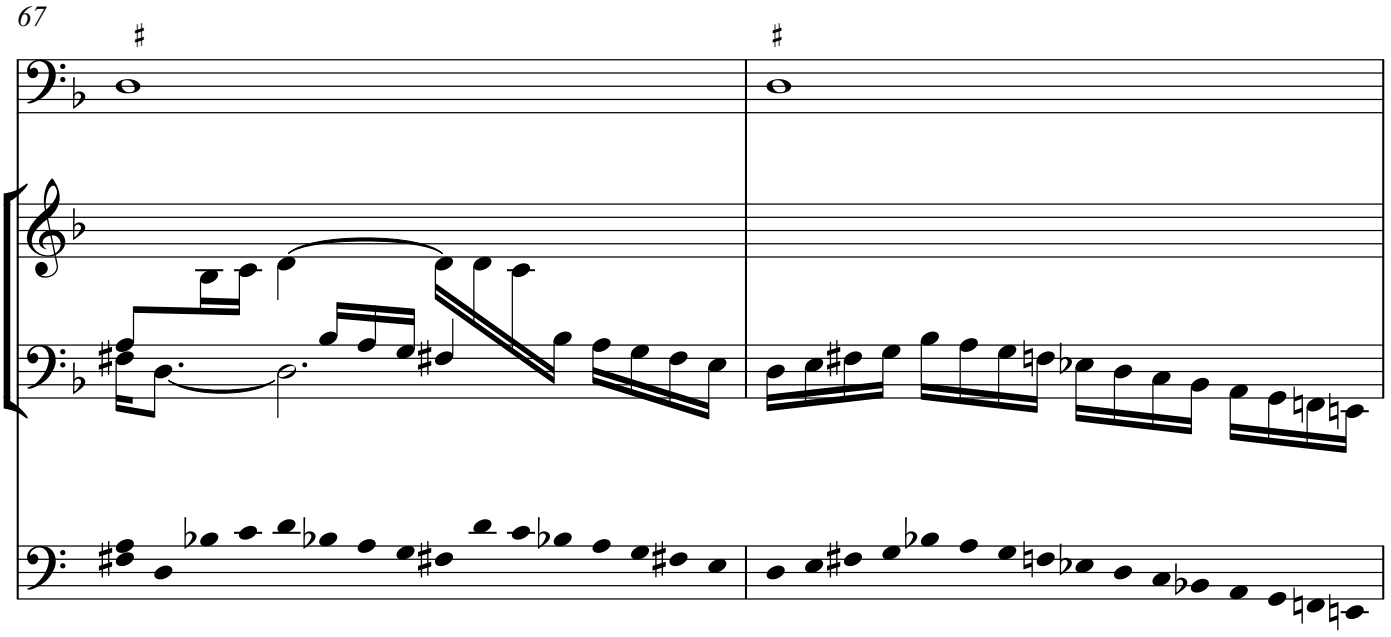

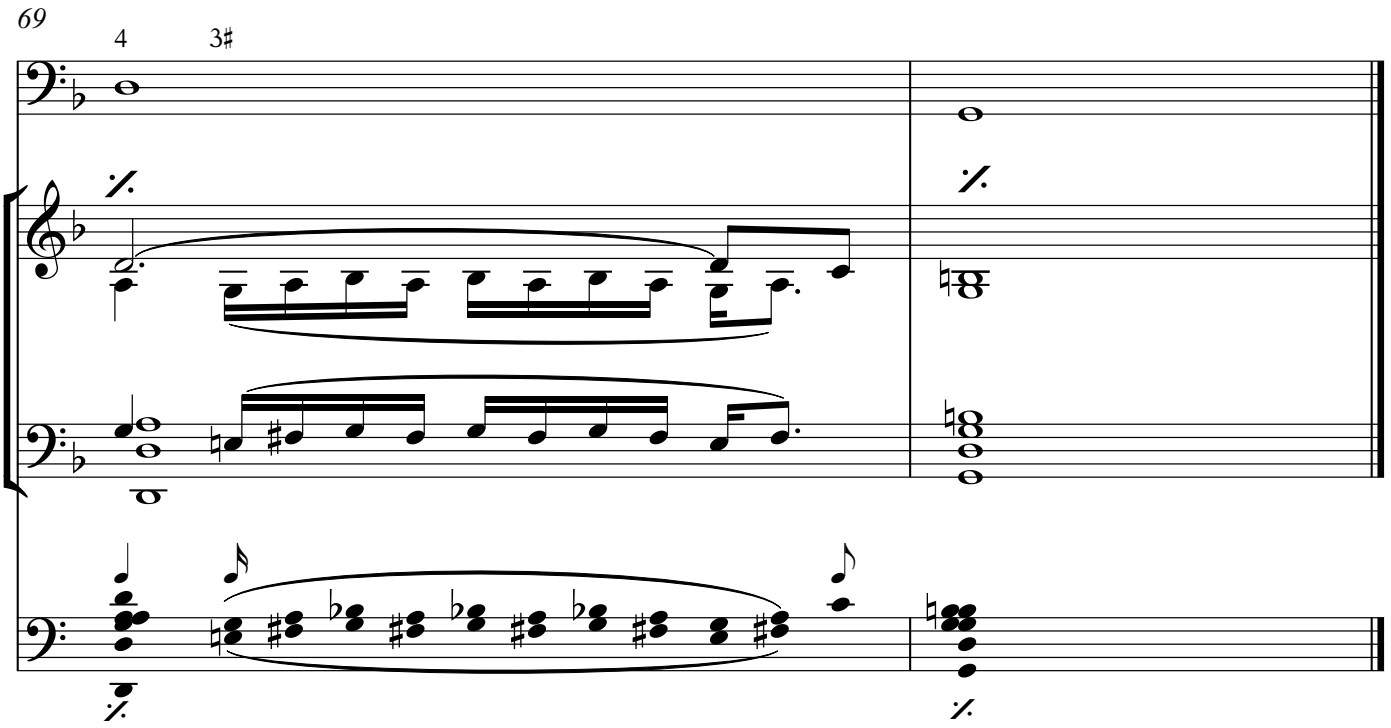

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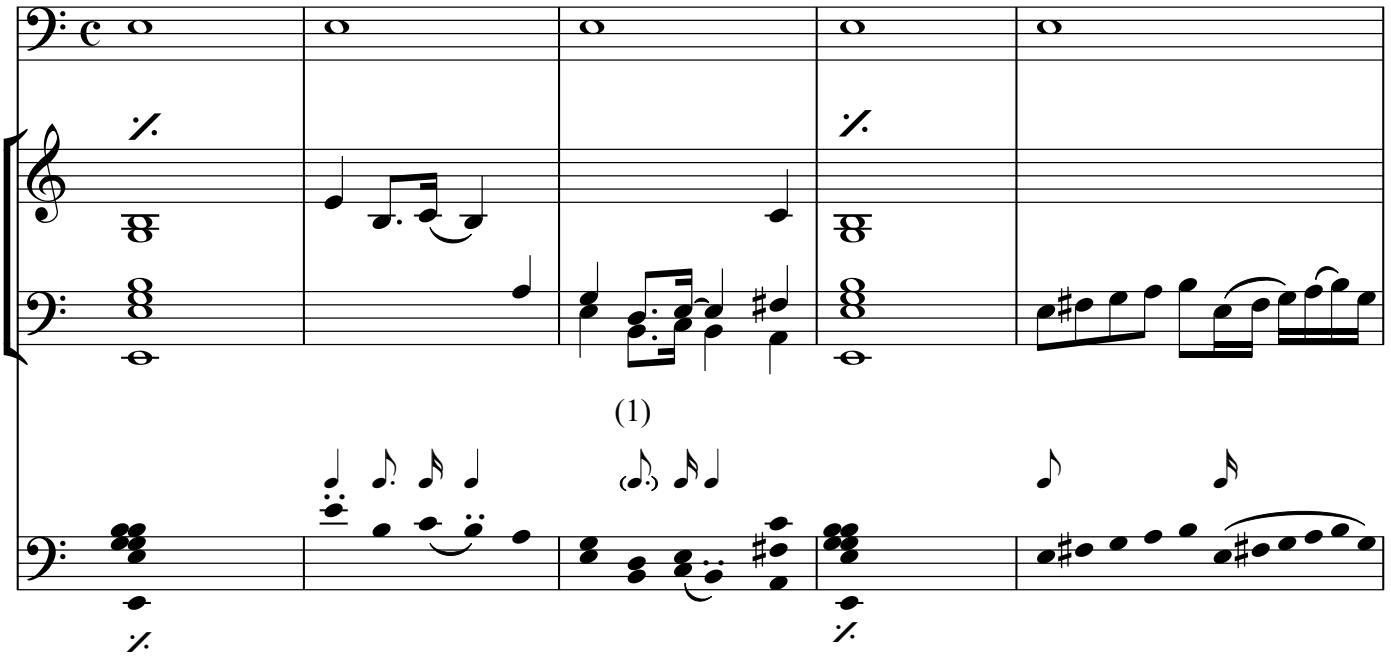
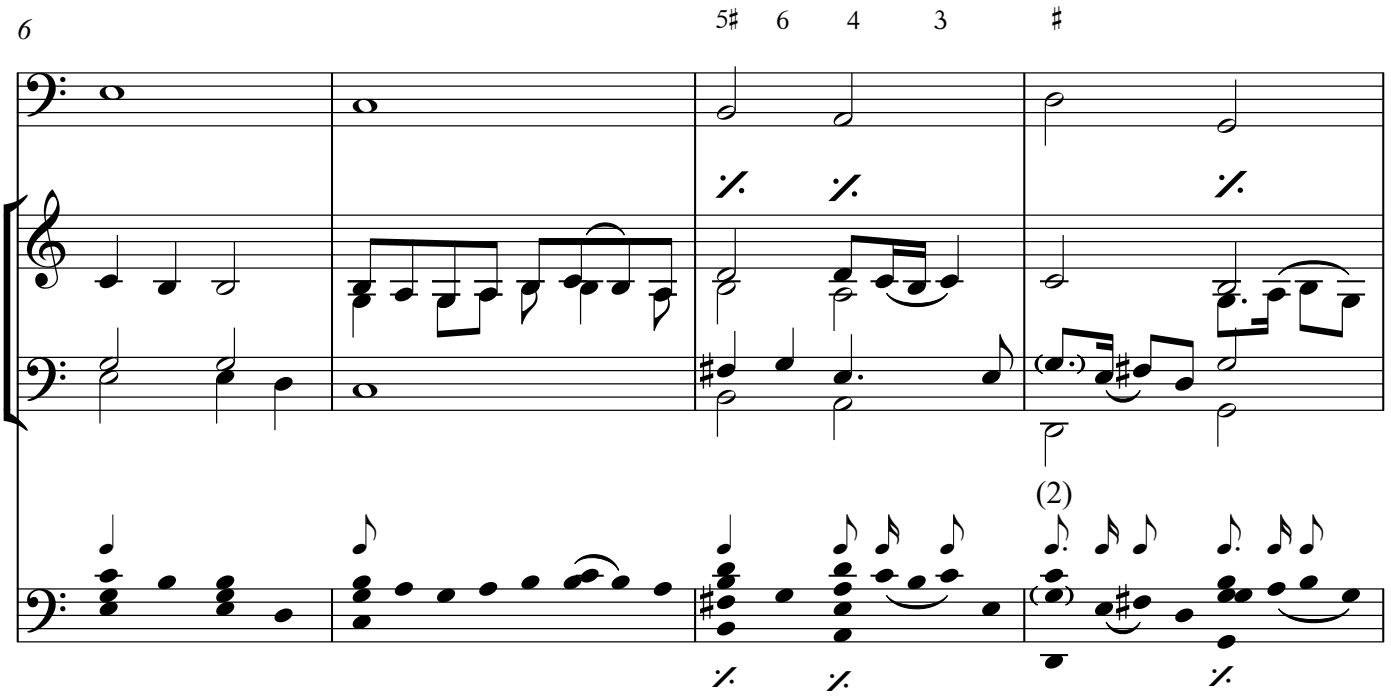
Toccata 3ª

Kapsperger (1626), pp. 10 - 11





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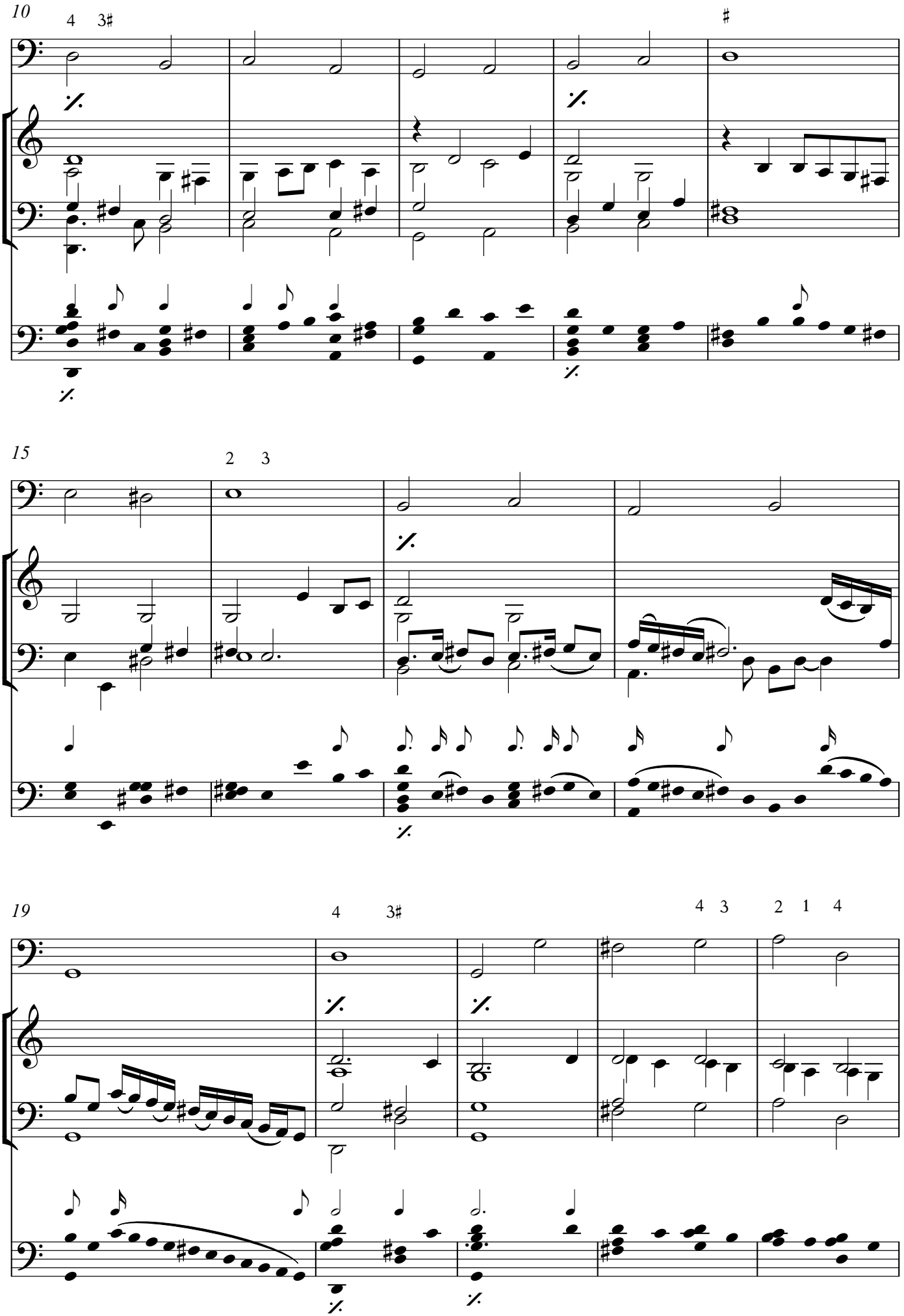

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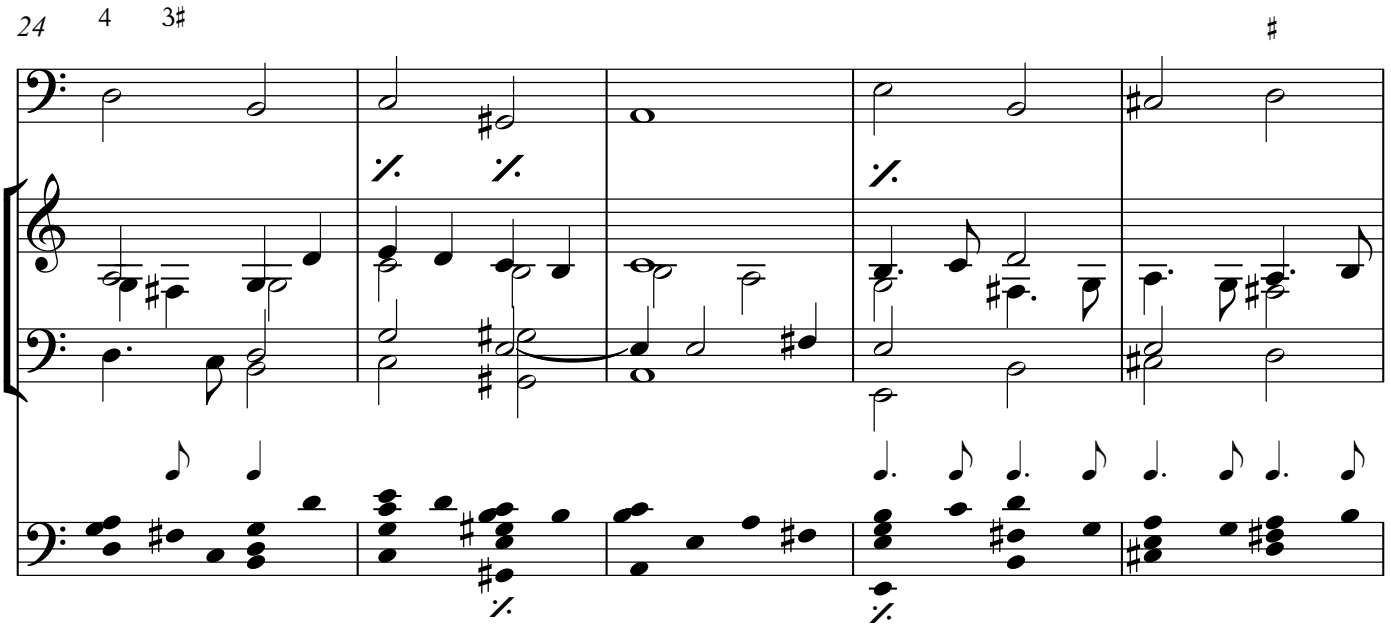

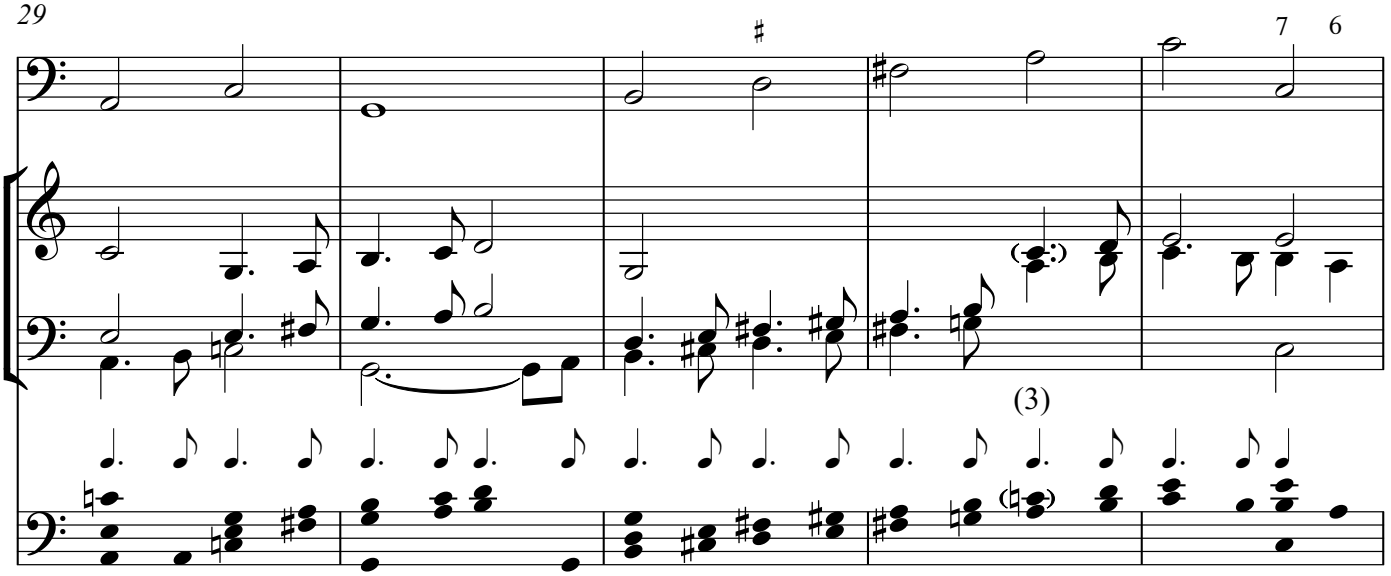

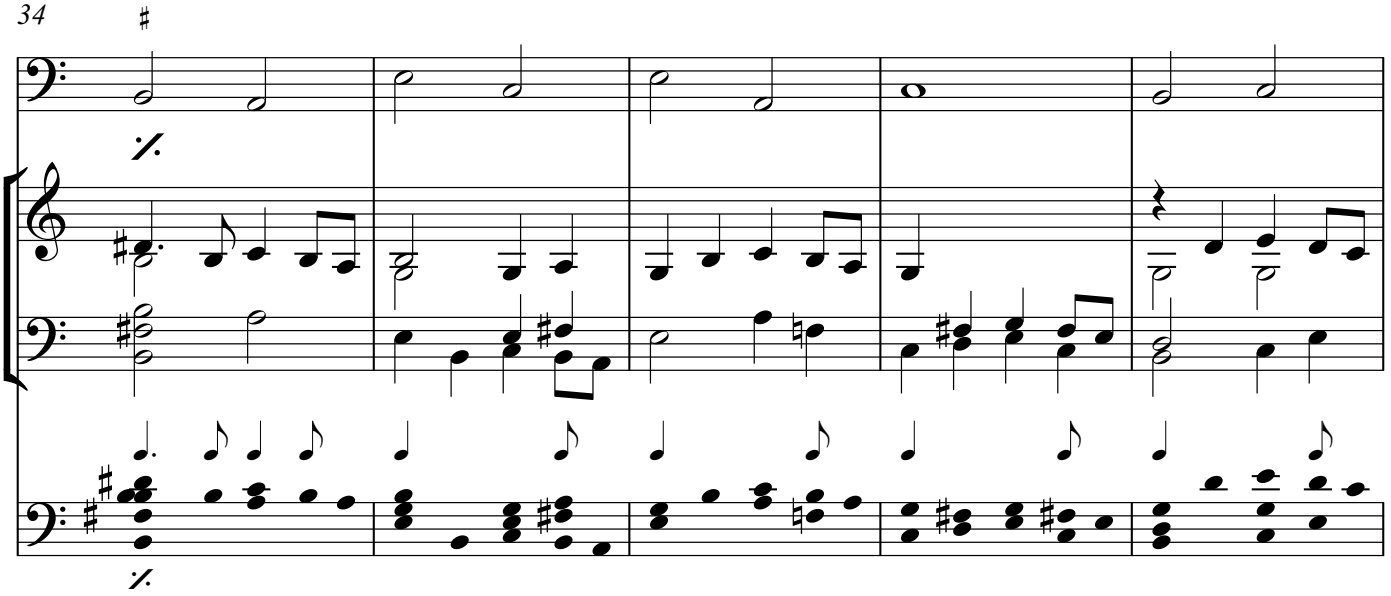

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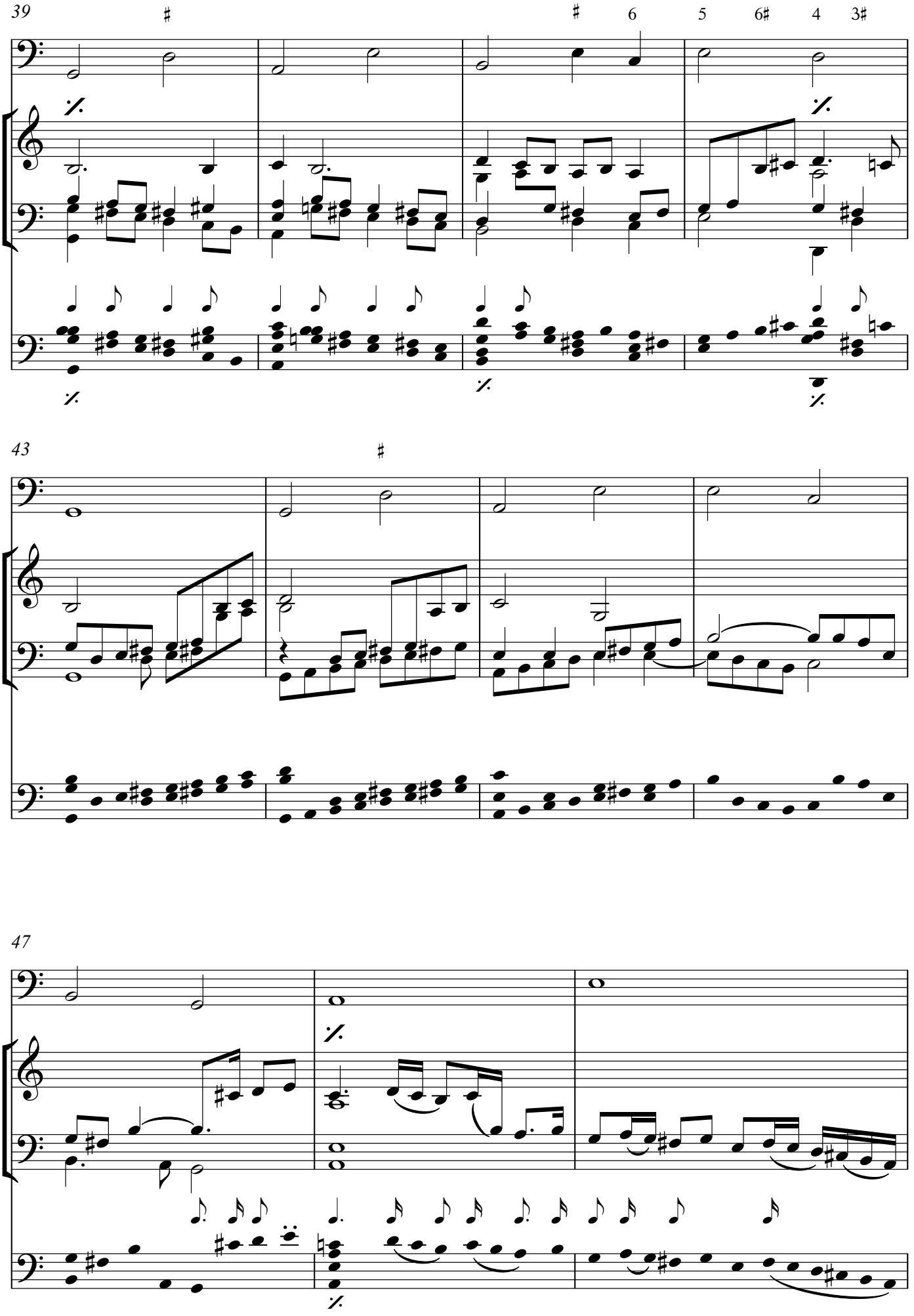

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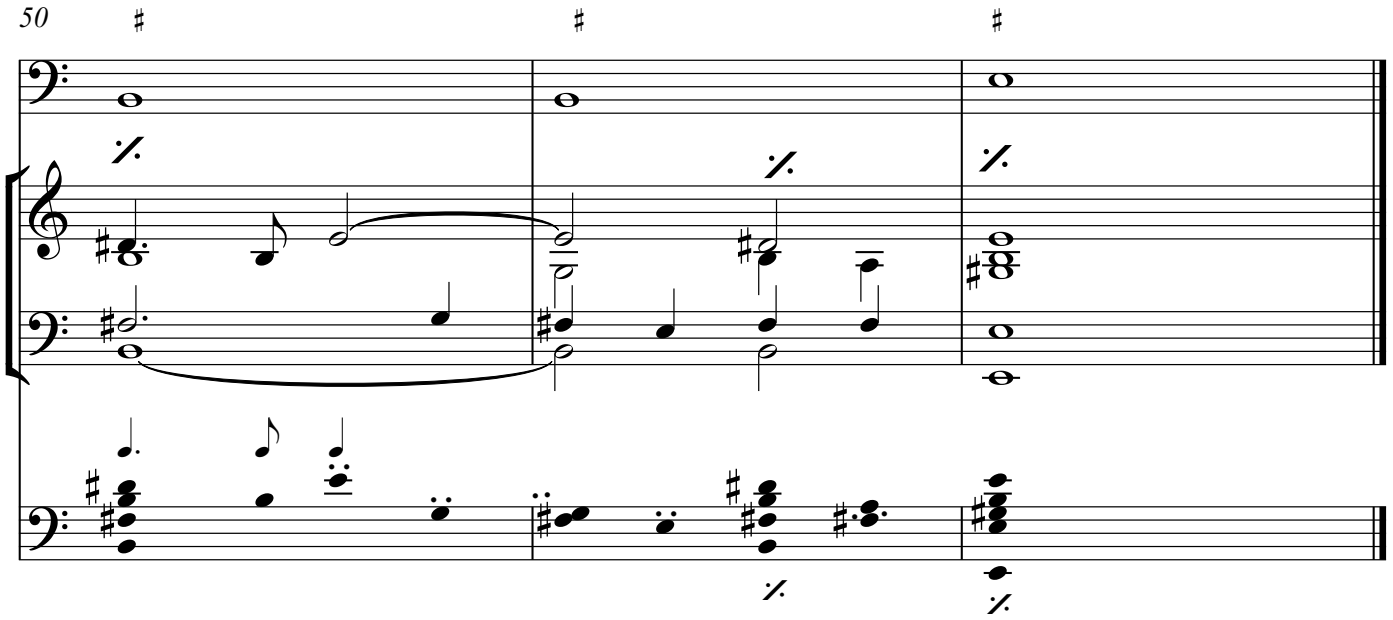

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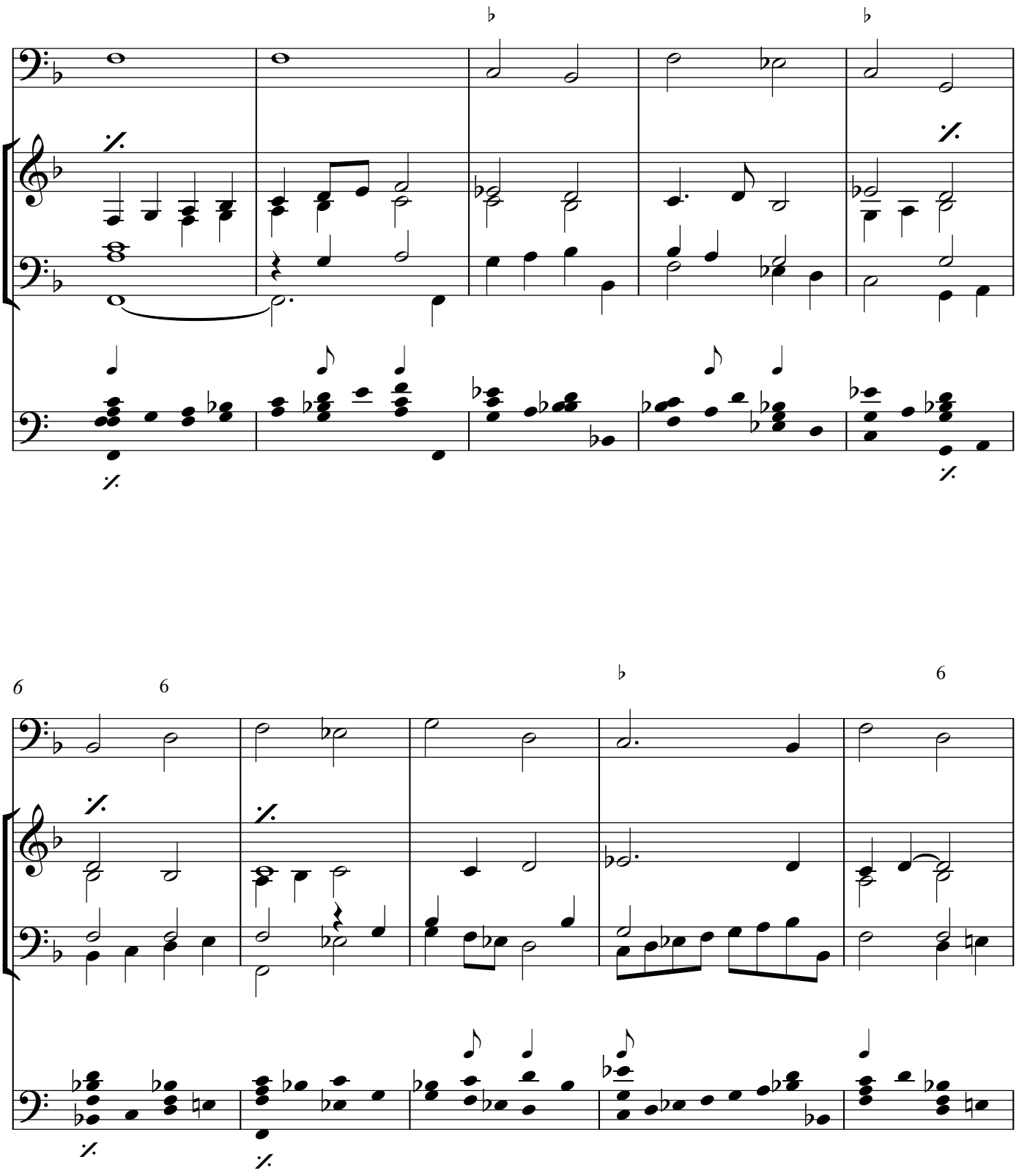
Toccata 4ta

Kapsperger (1626), pp. 12 - 13



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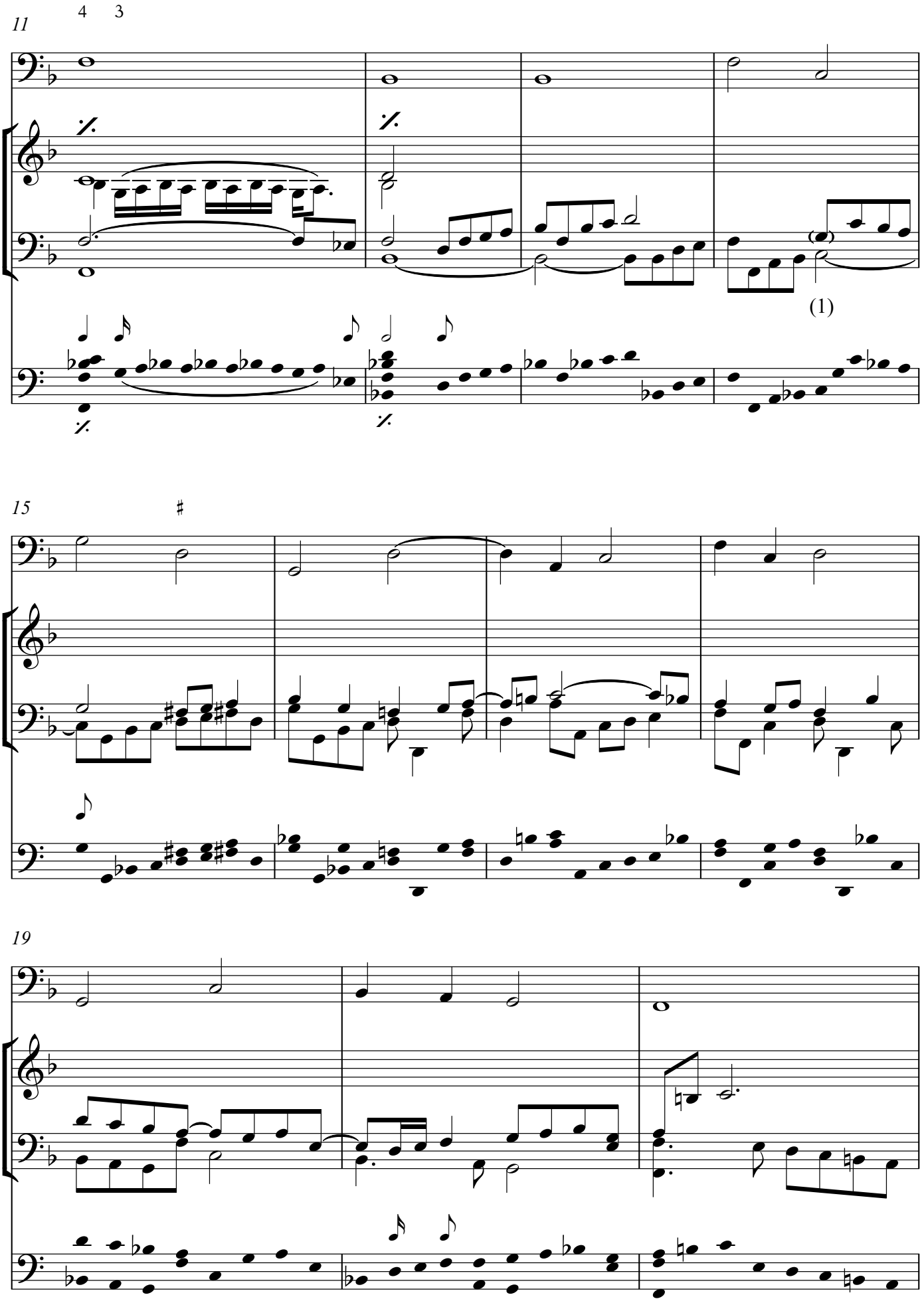

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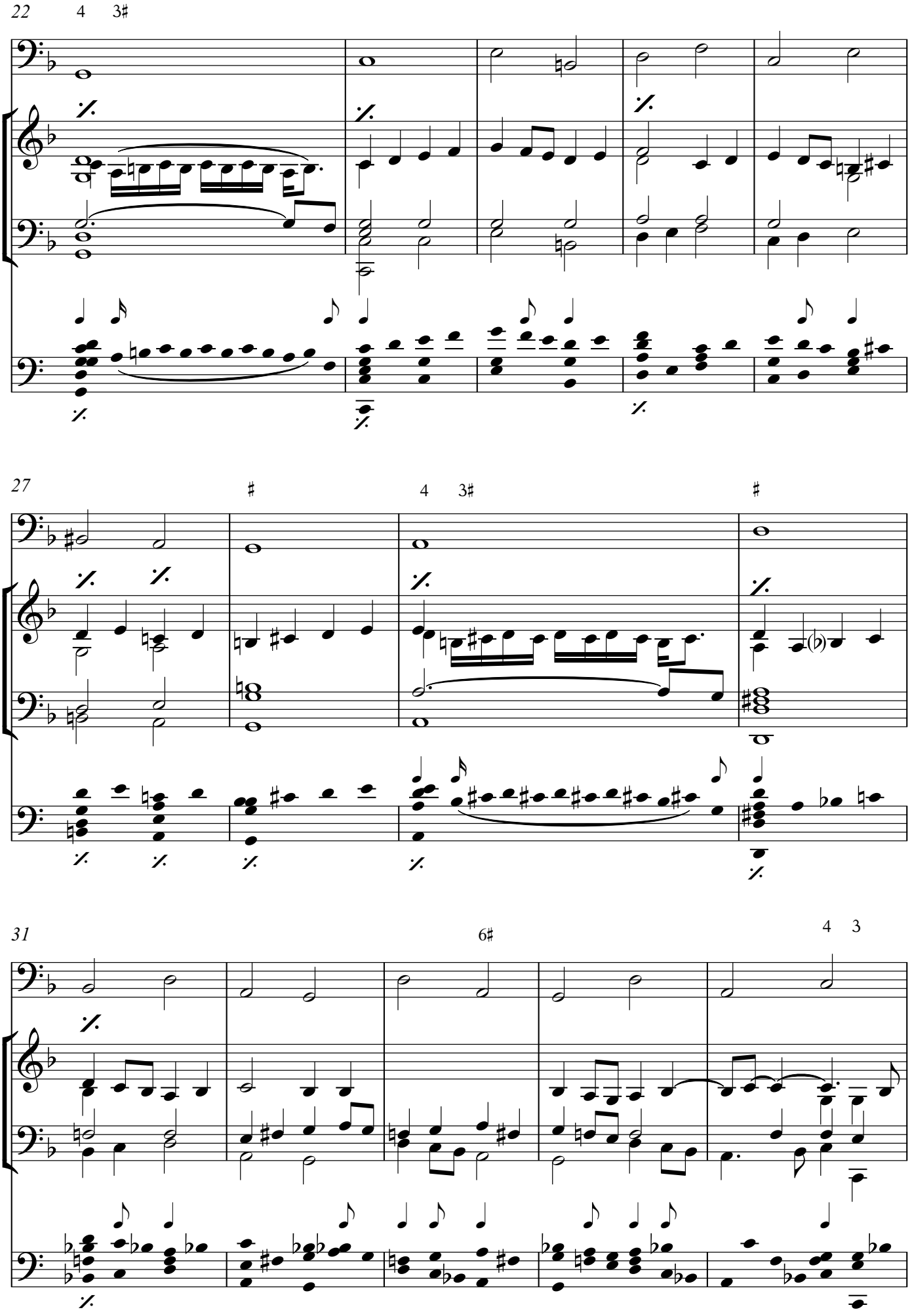

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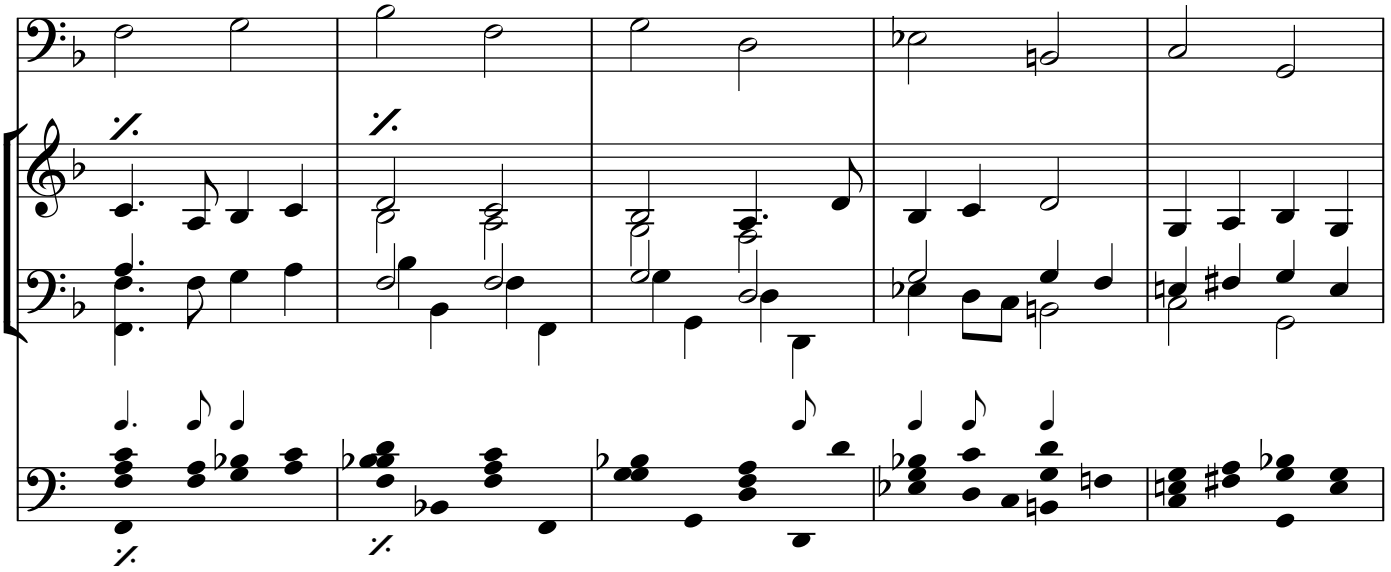

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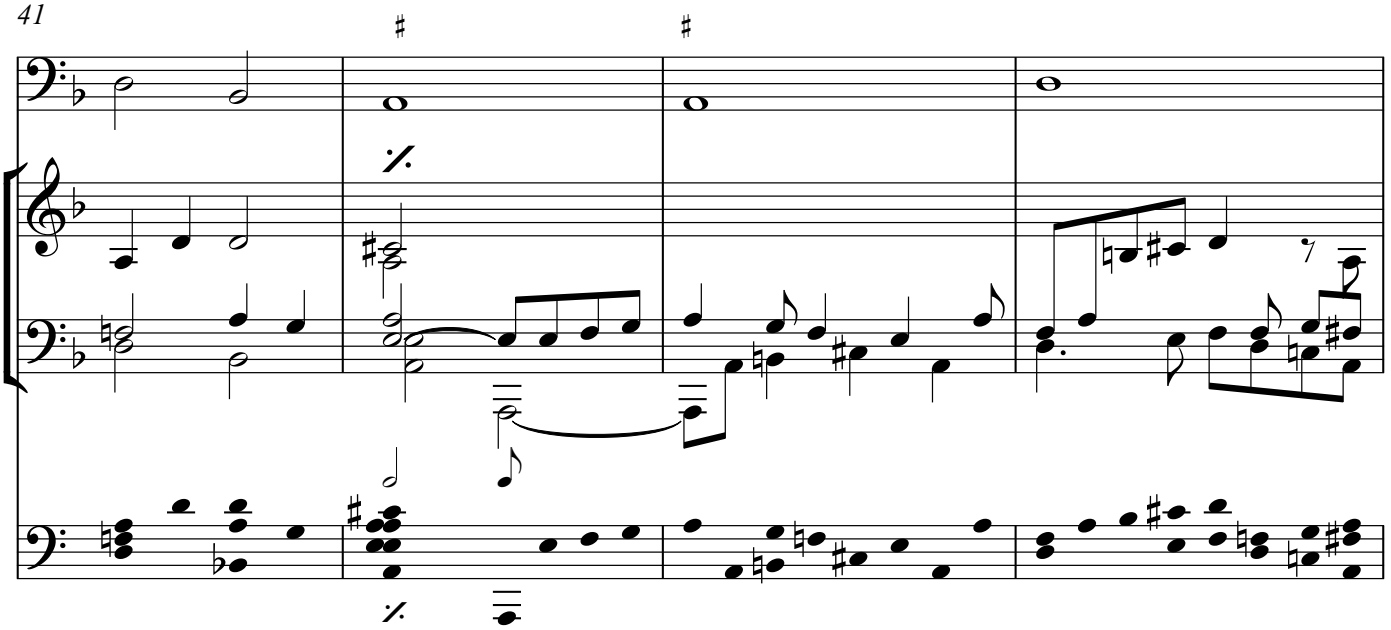

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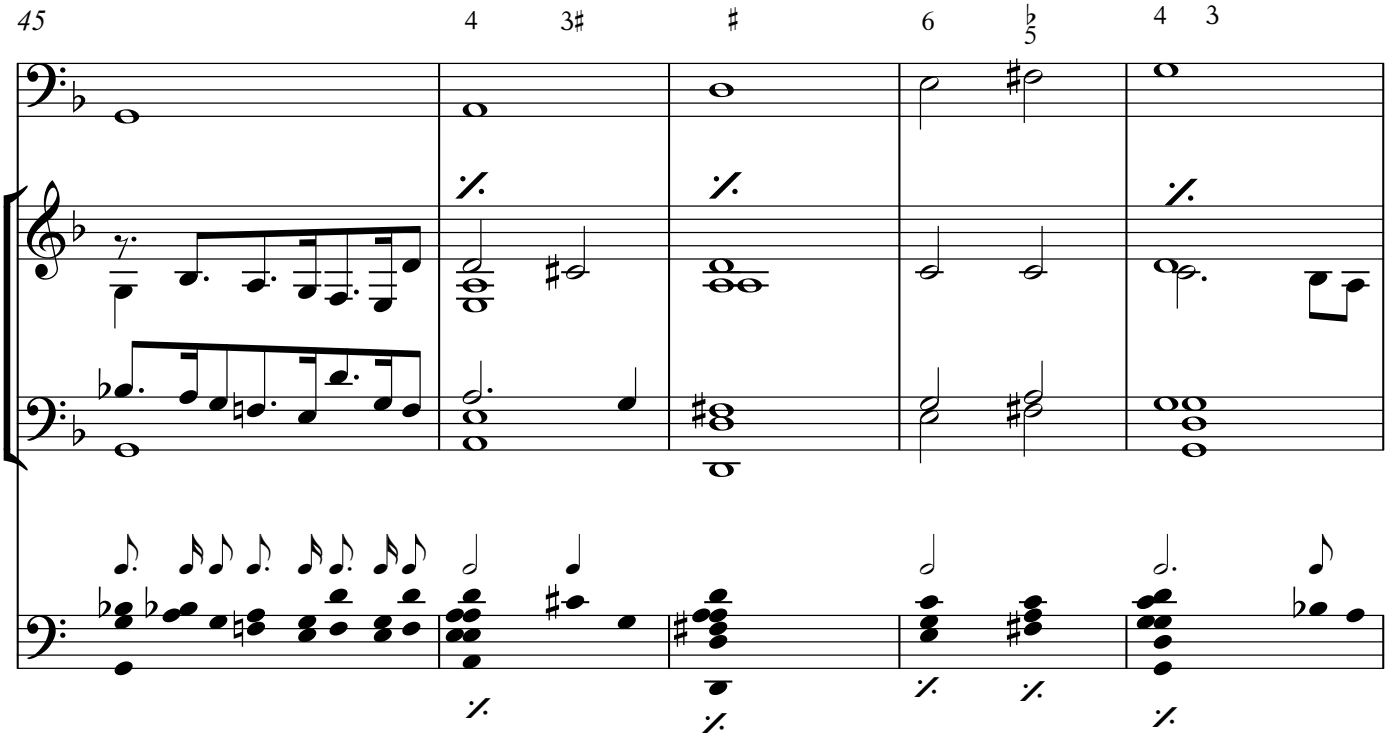

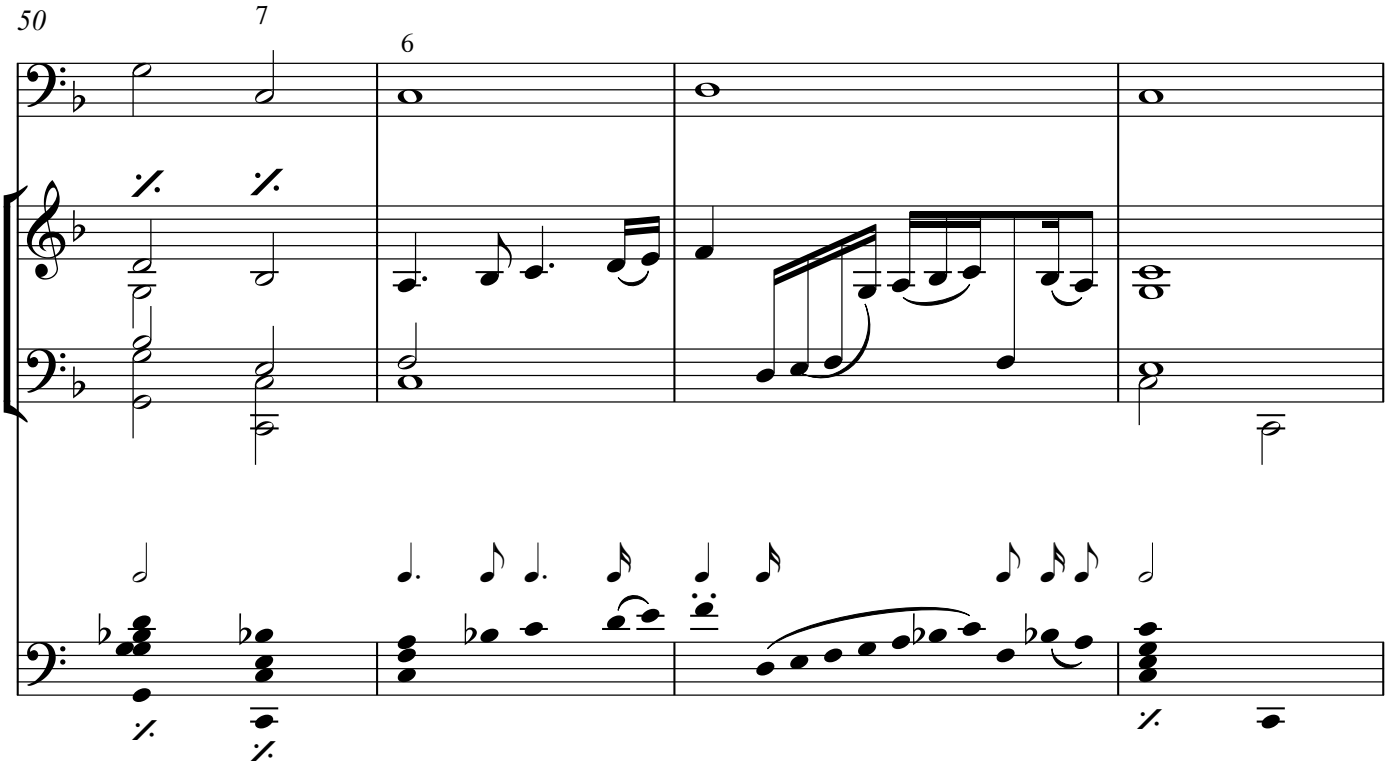

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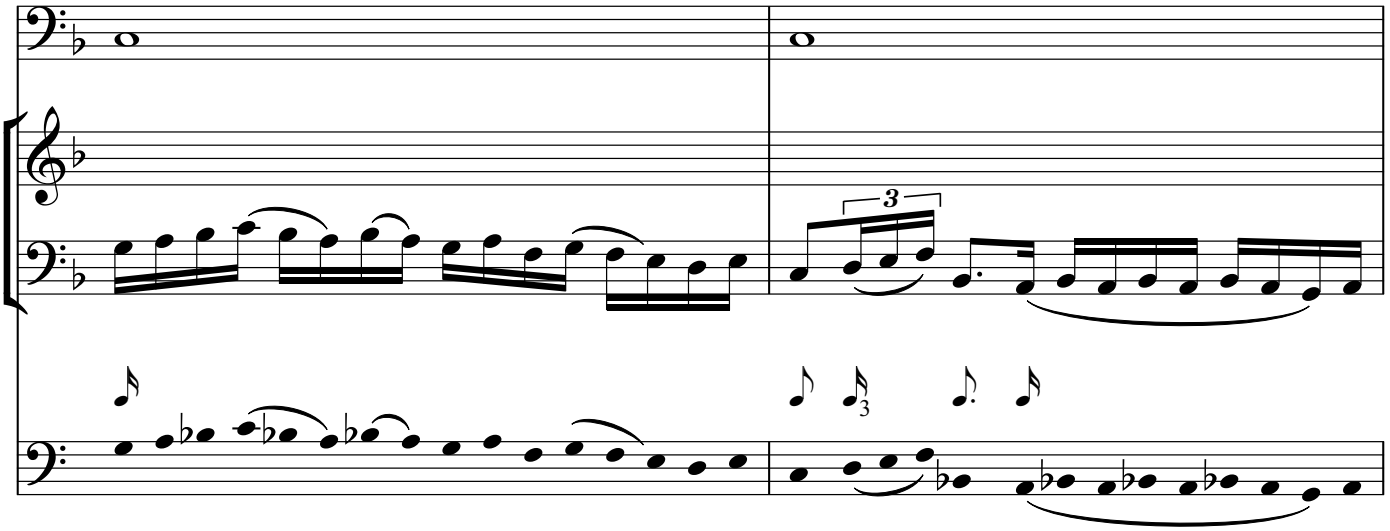

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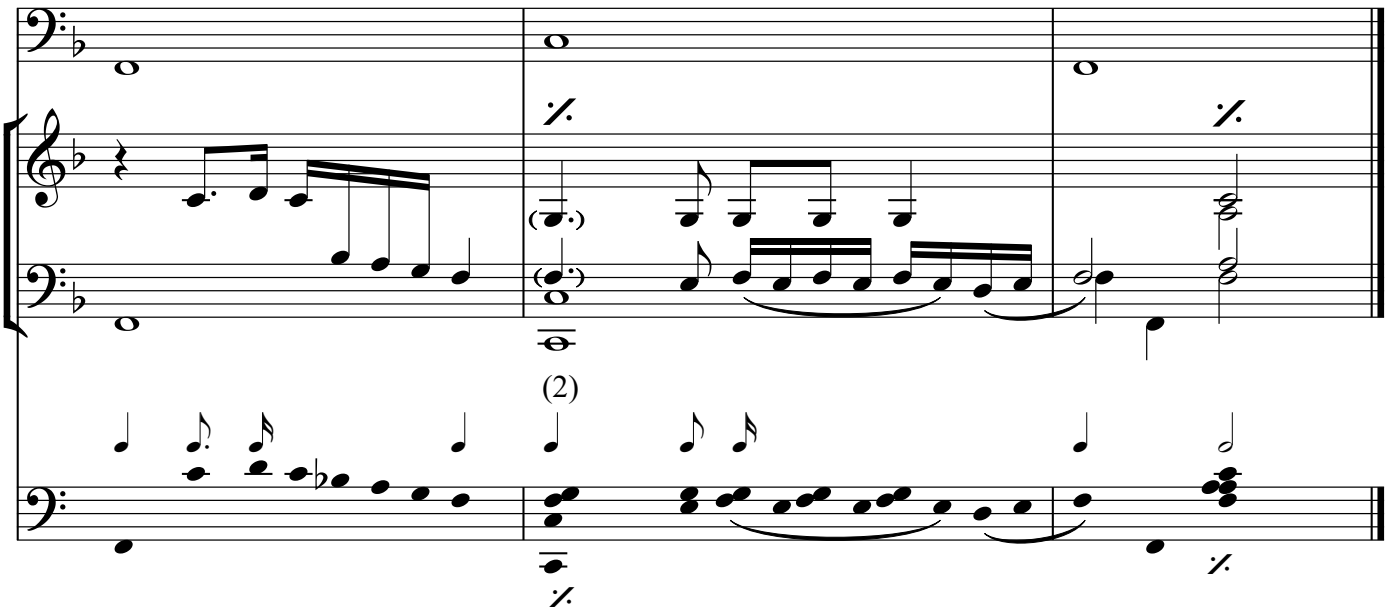

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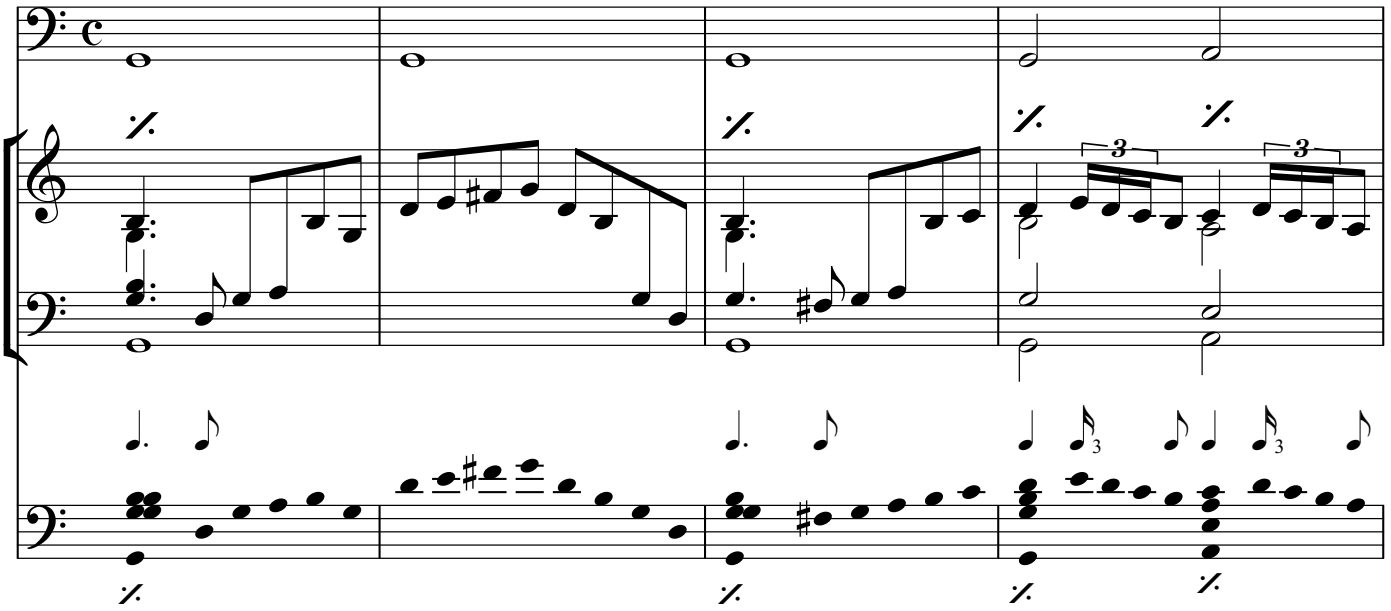
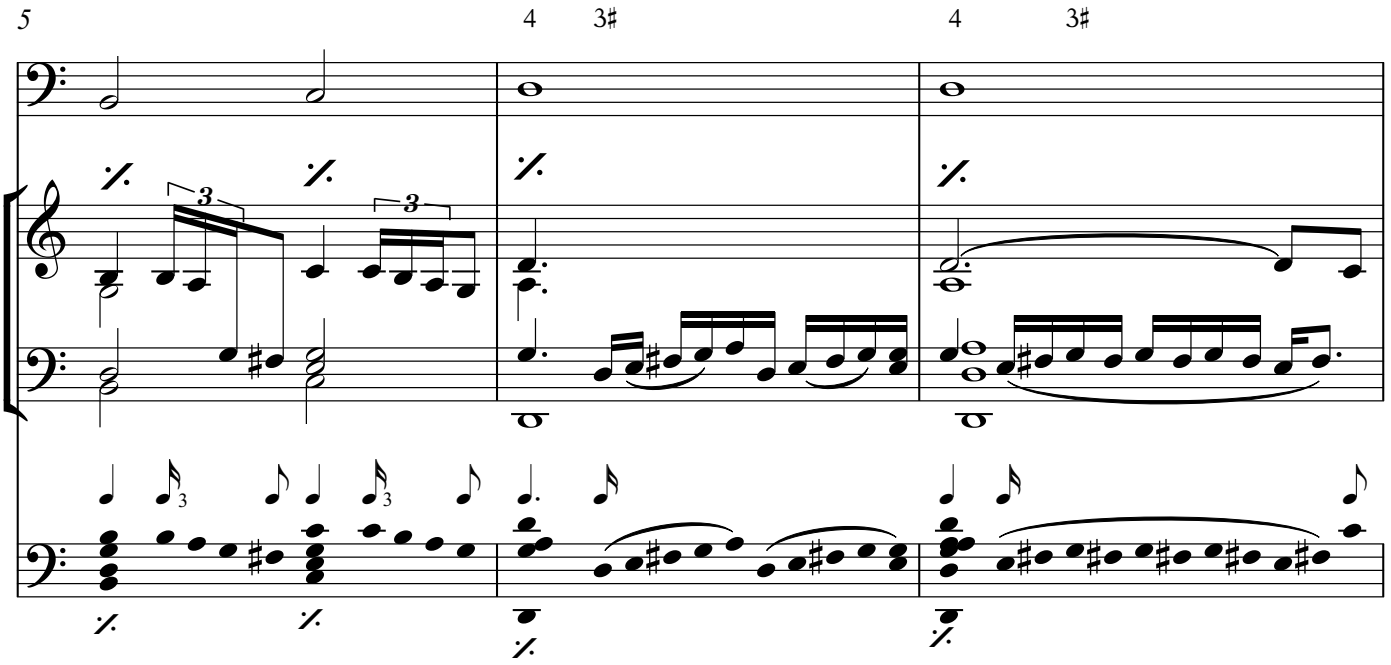
Toccata 5ta

Kapsperger (1626), pp. 14 - 15





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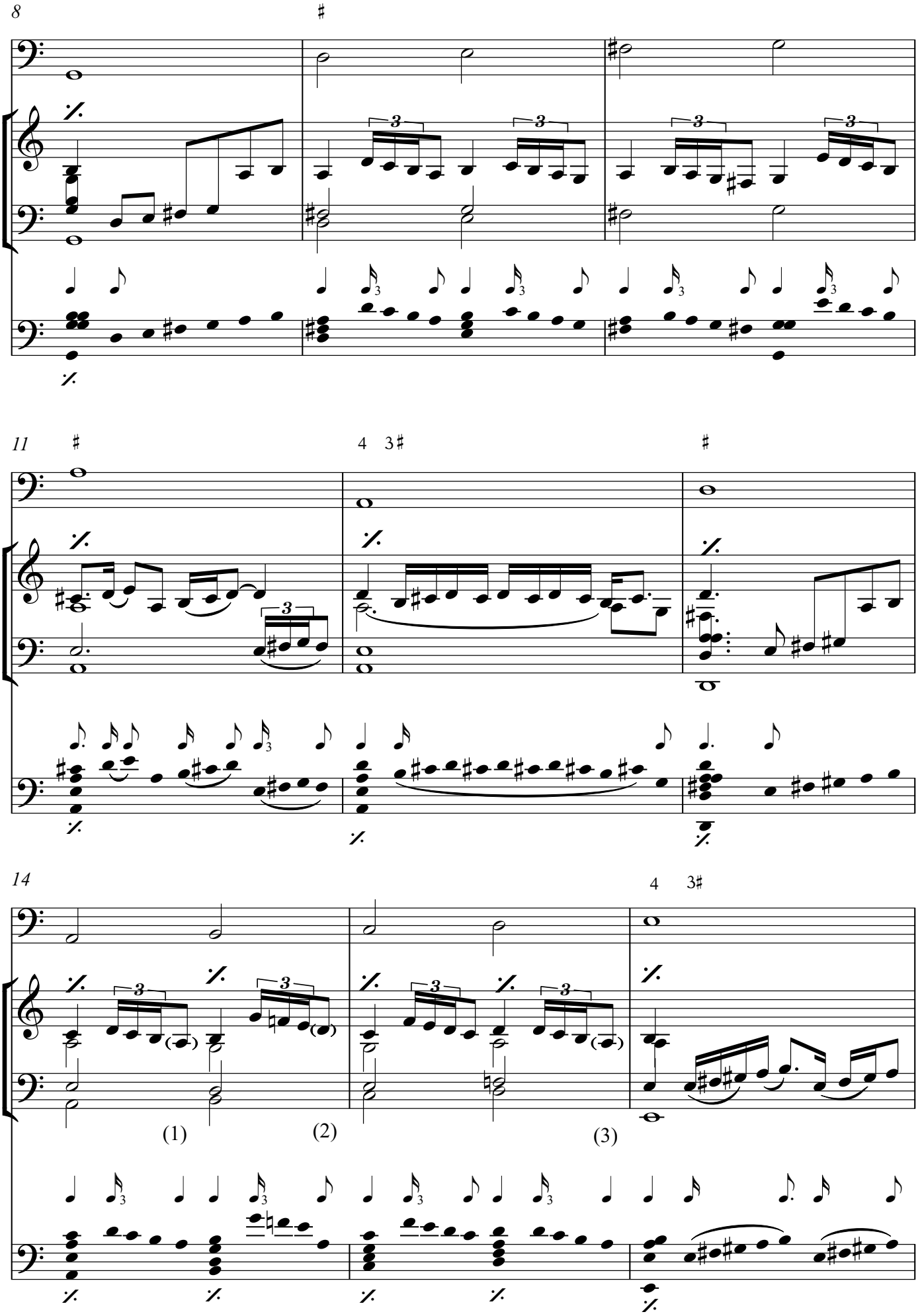

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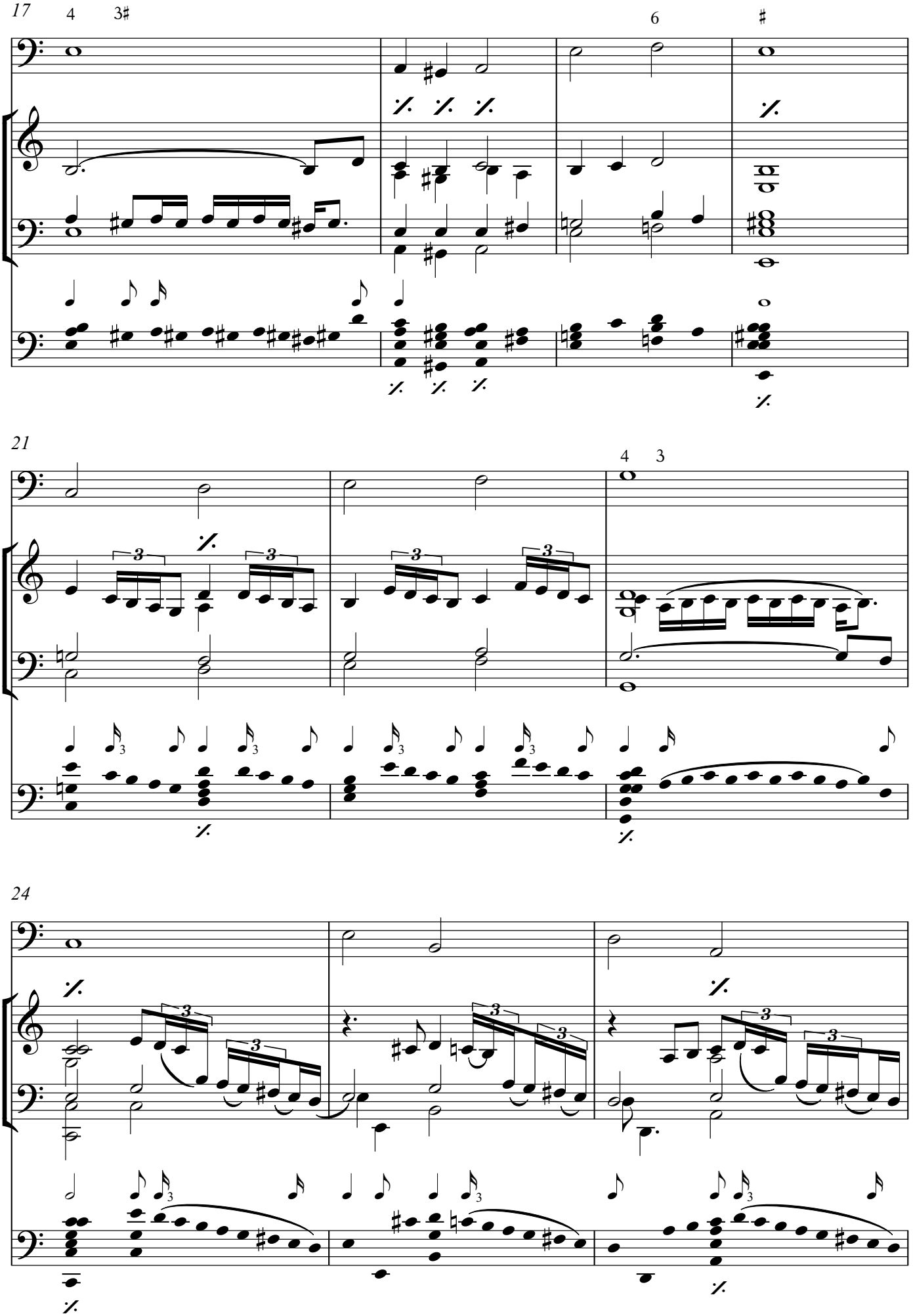

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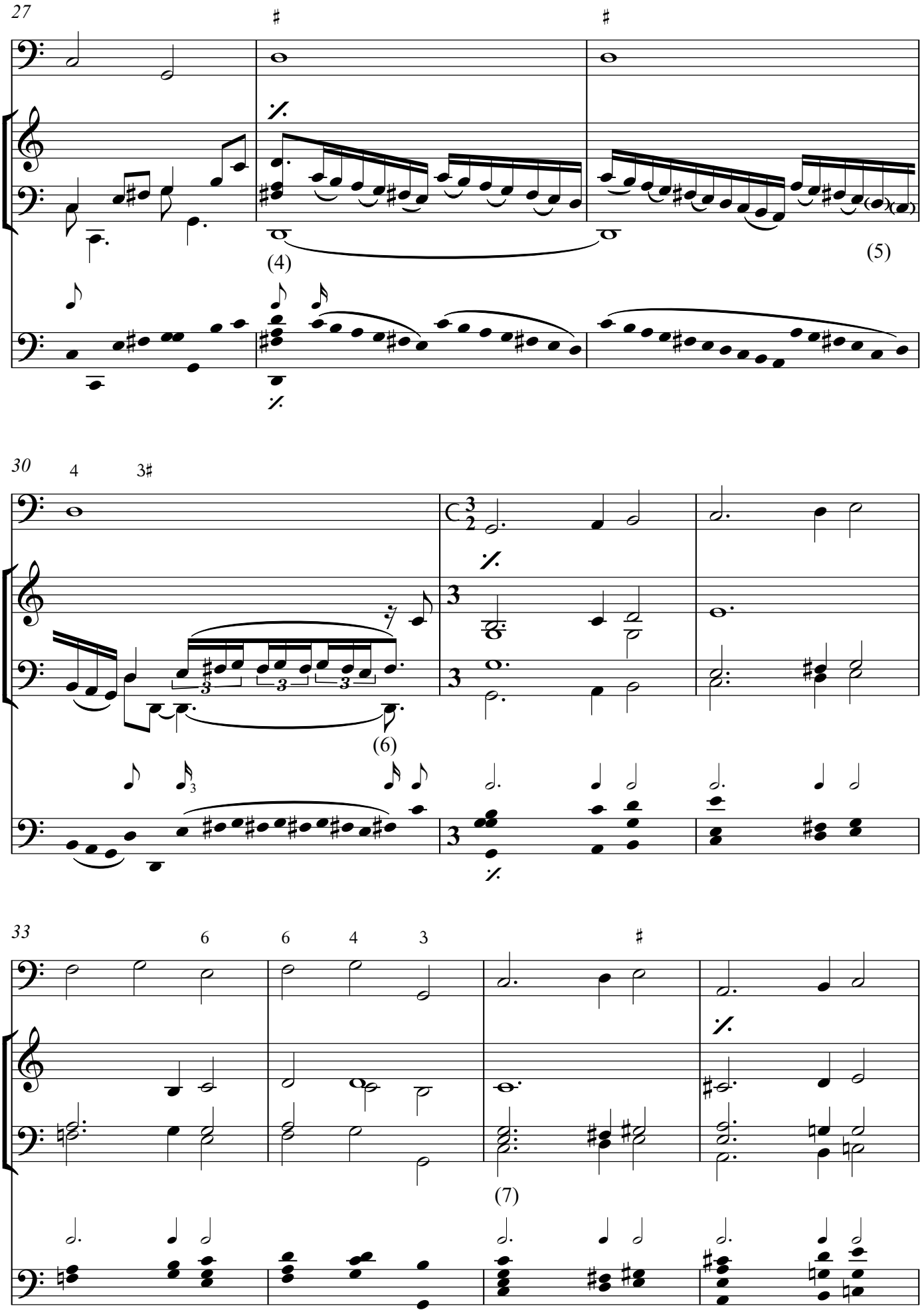

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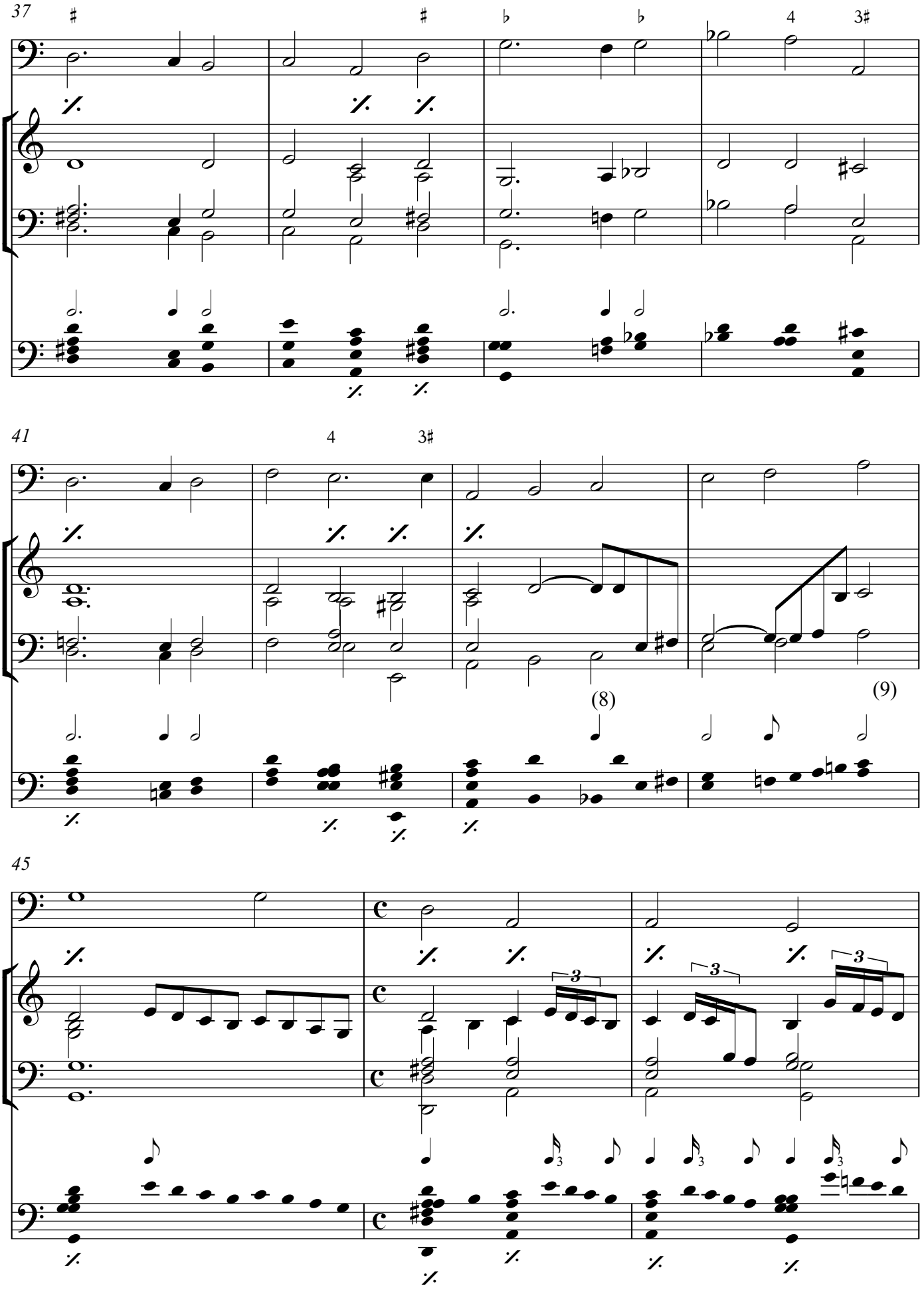

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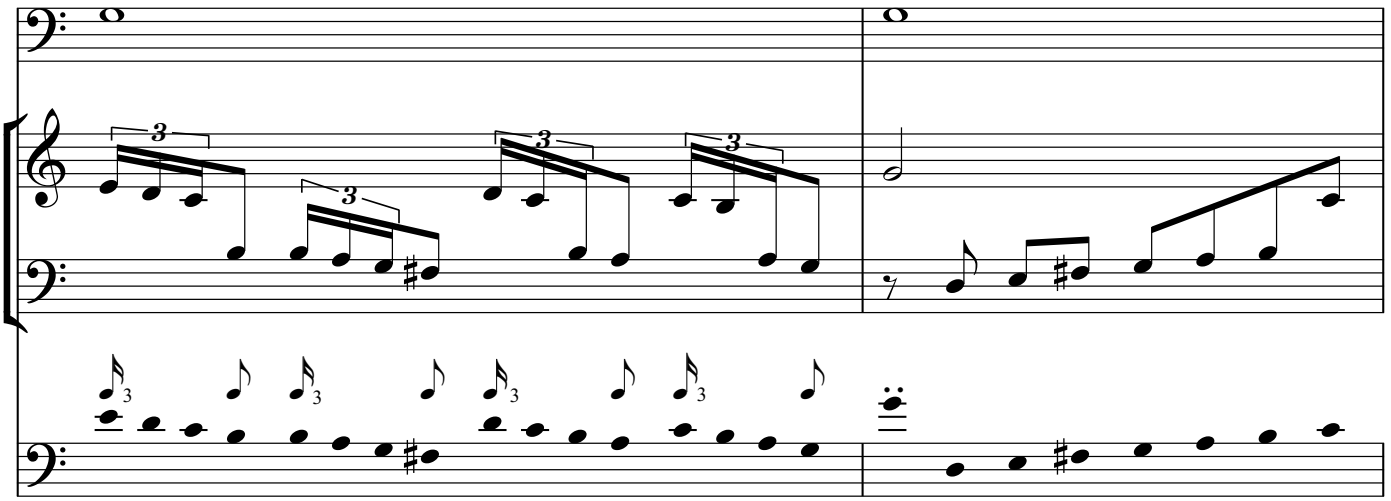

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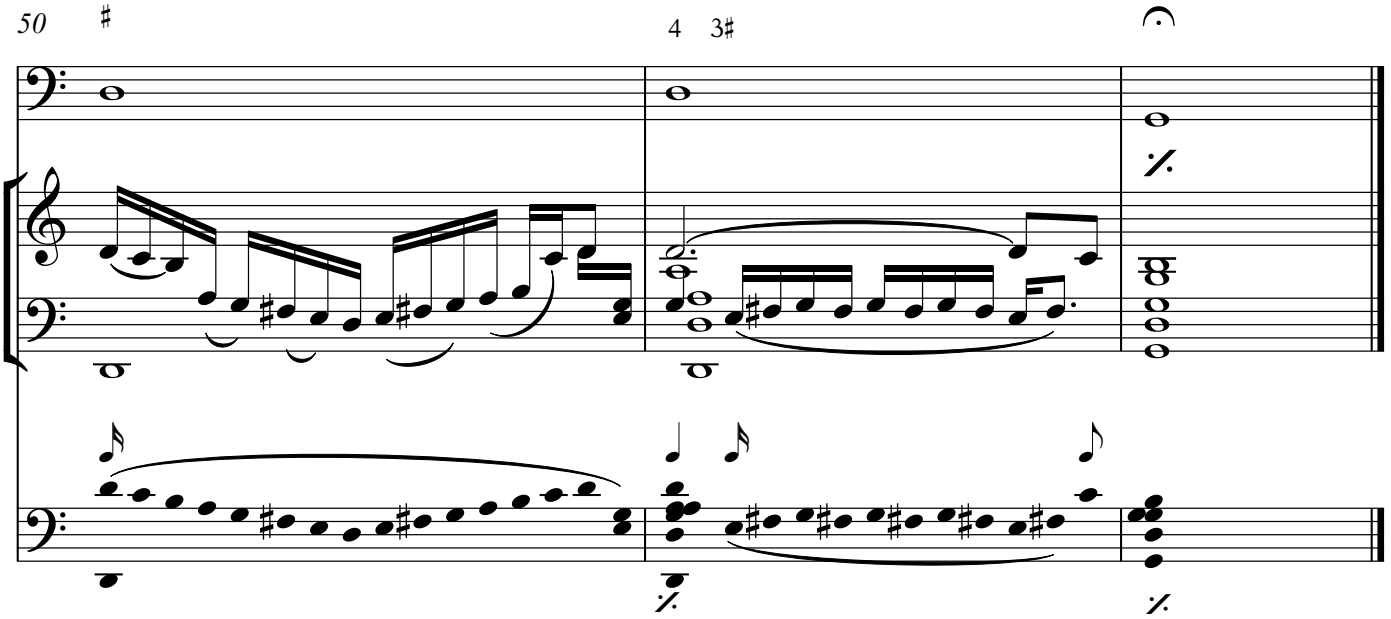

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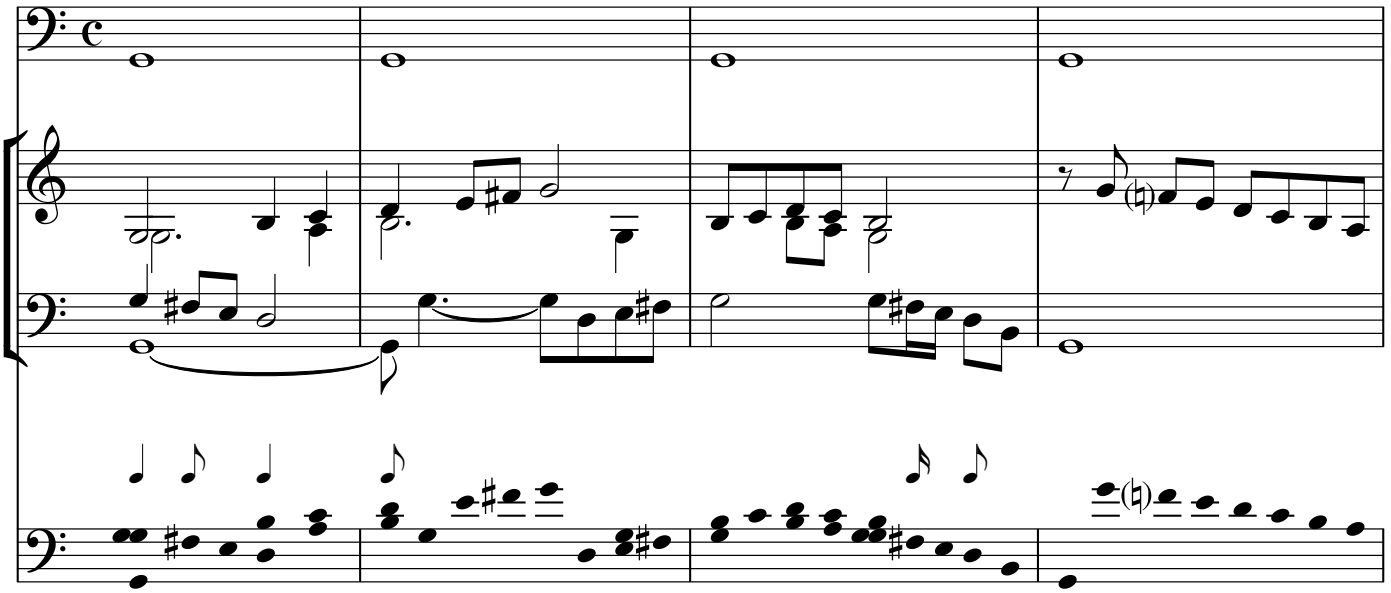
Toccata 6ta

Kapsperger (1626), pp. 16 - 18



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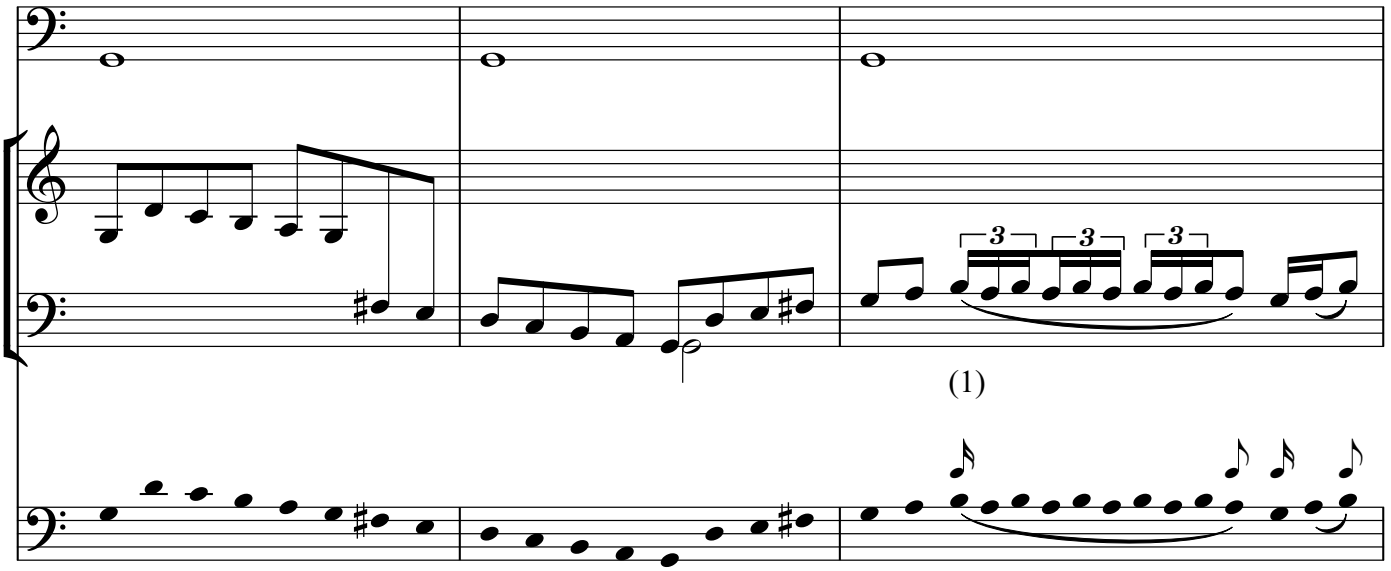

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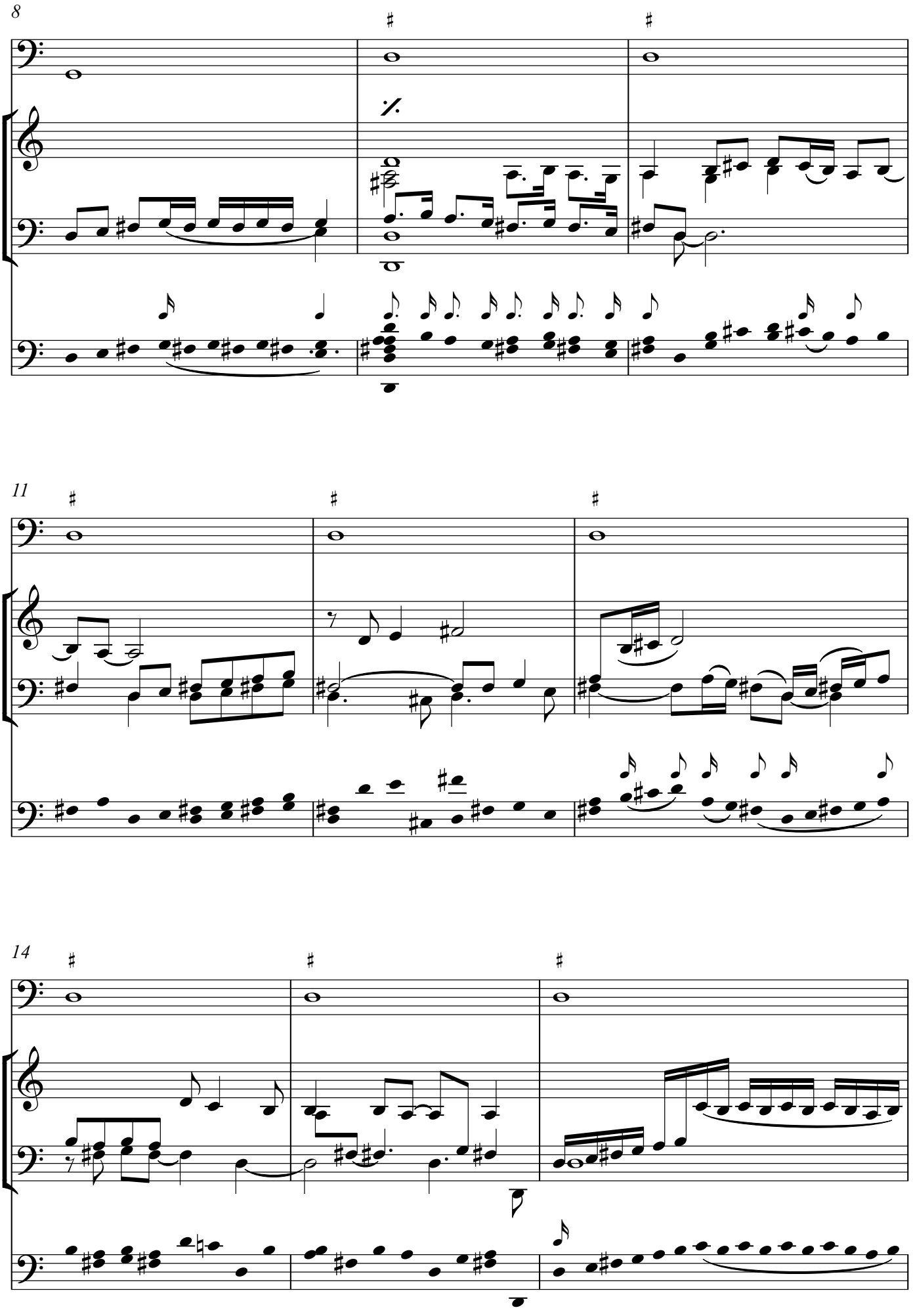

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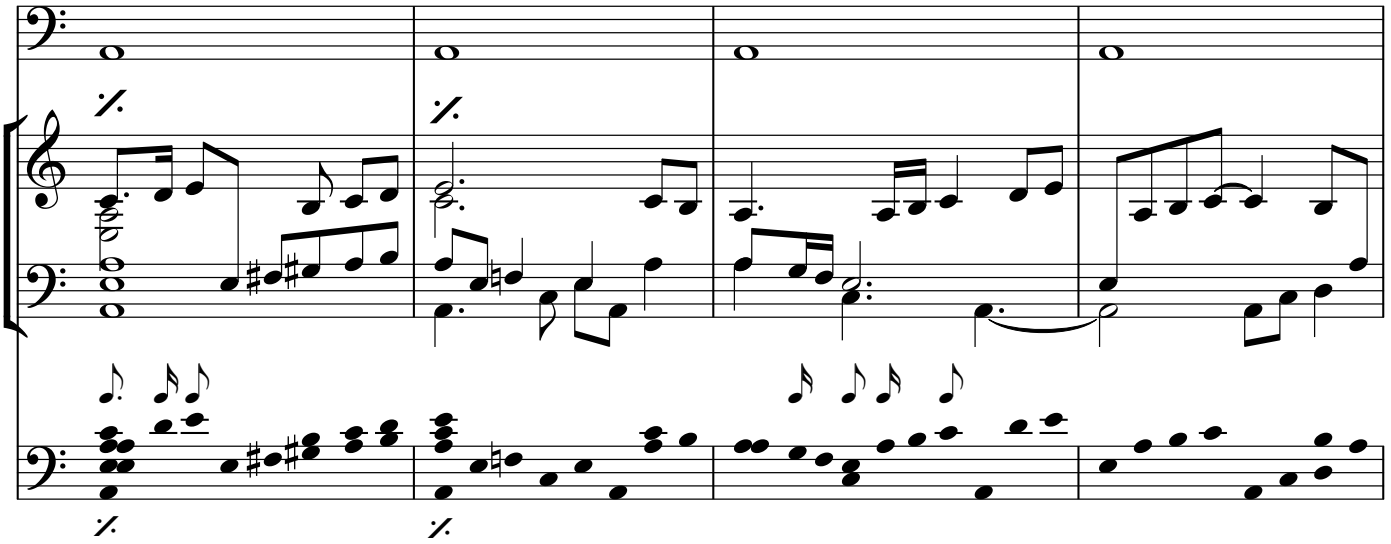

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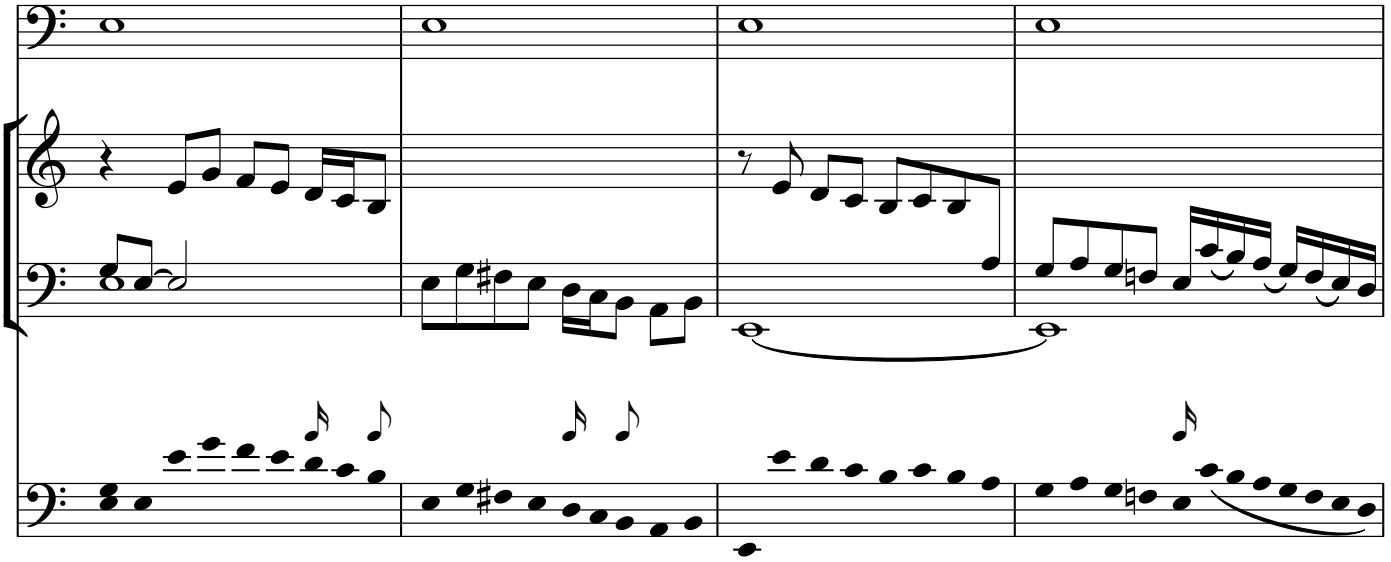

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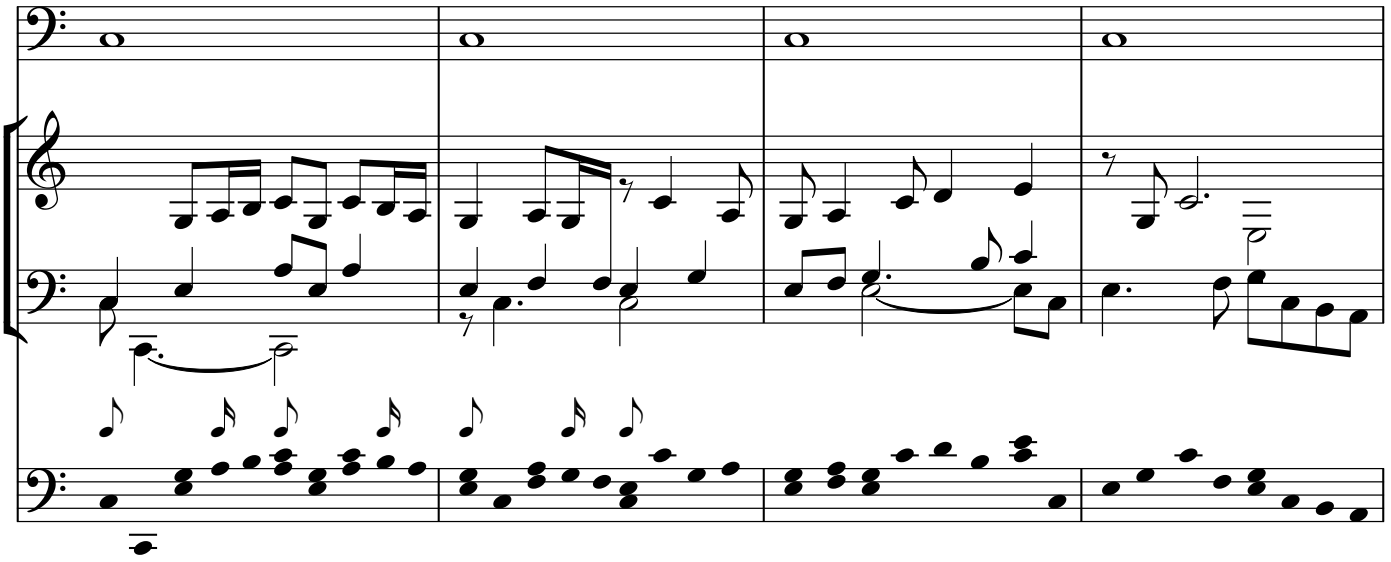

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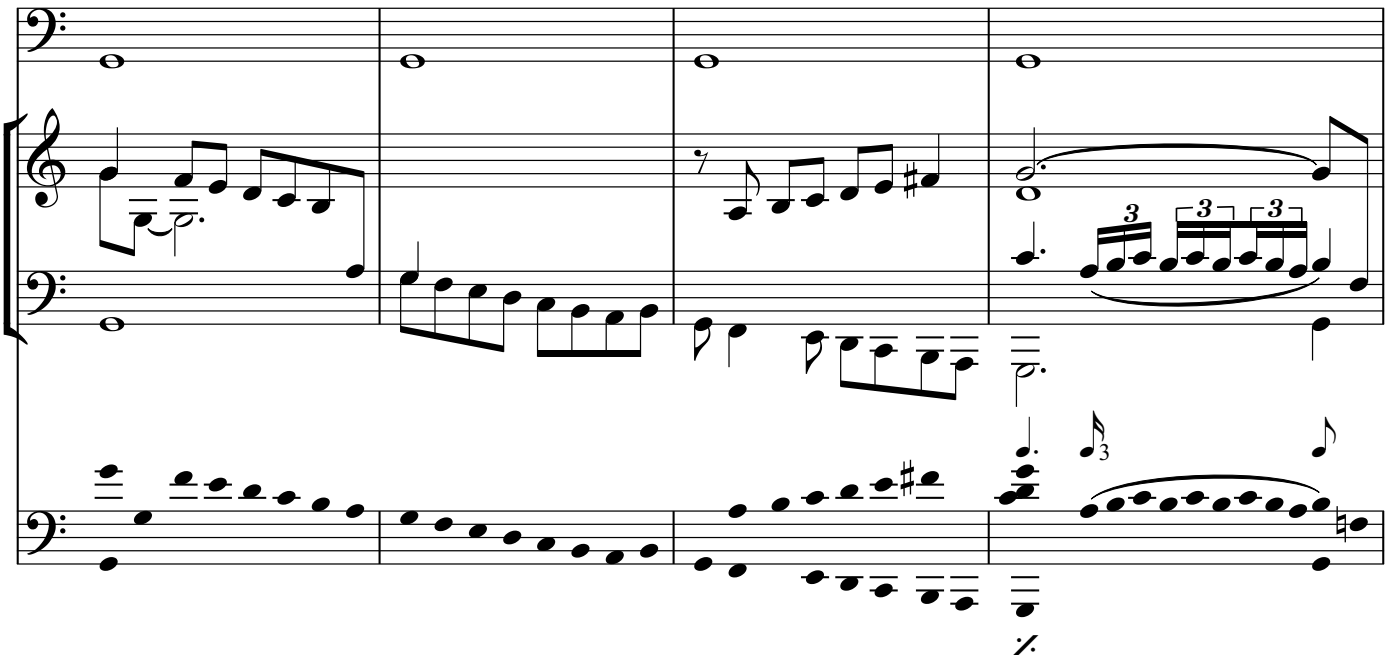

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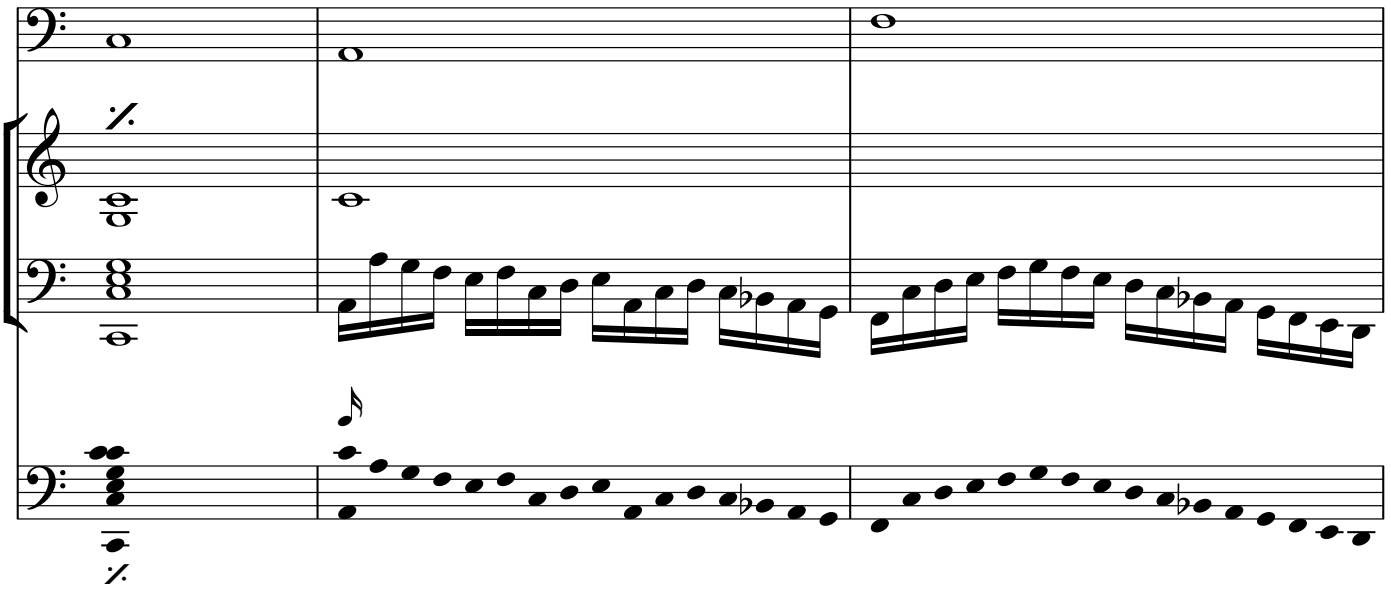

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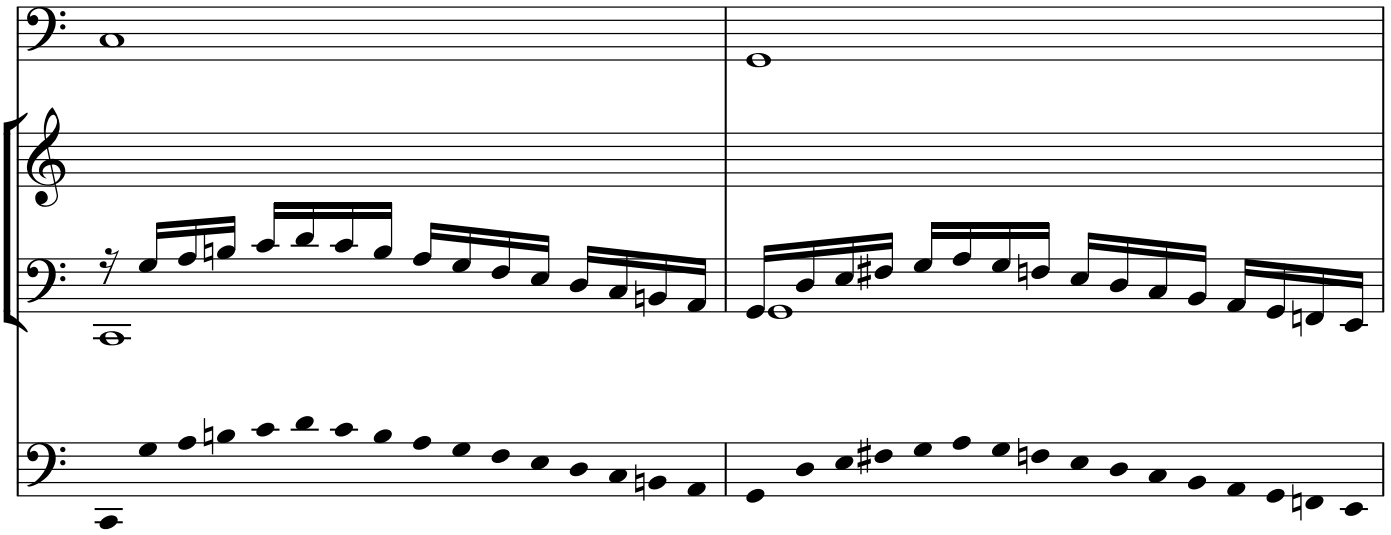

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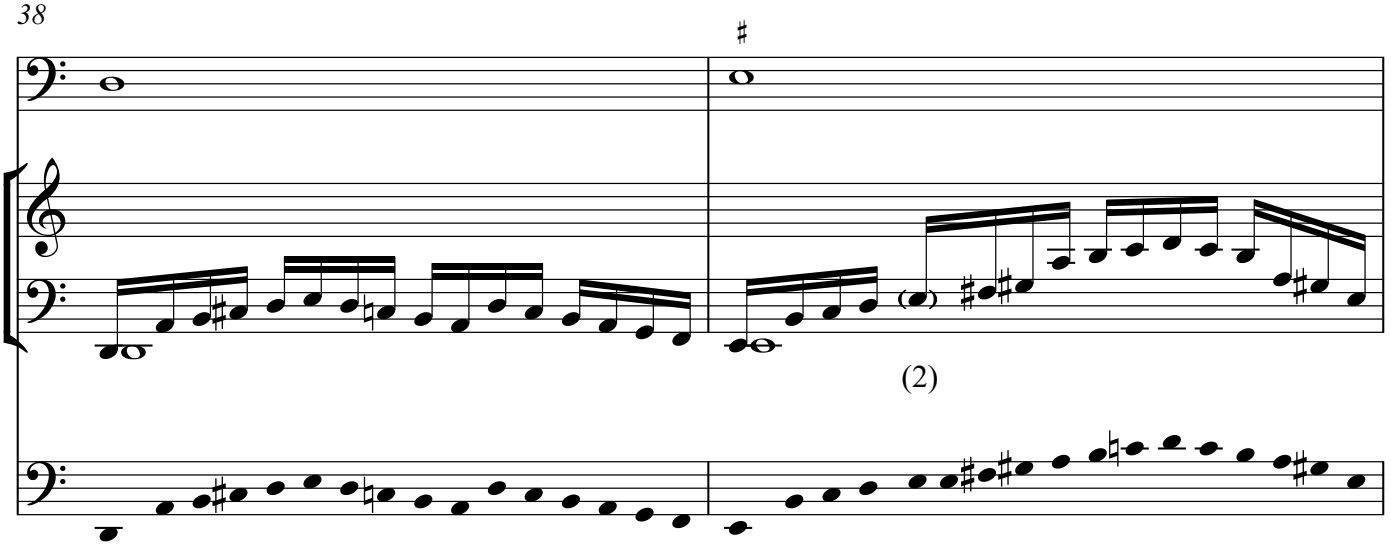

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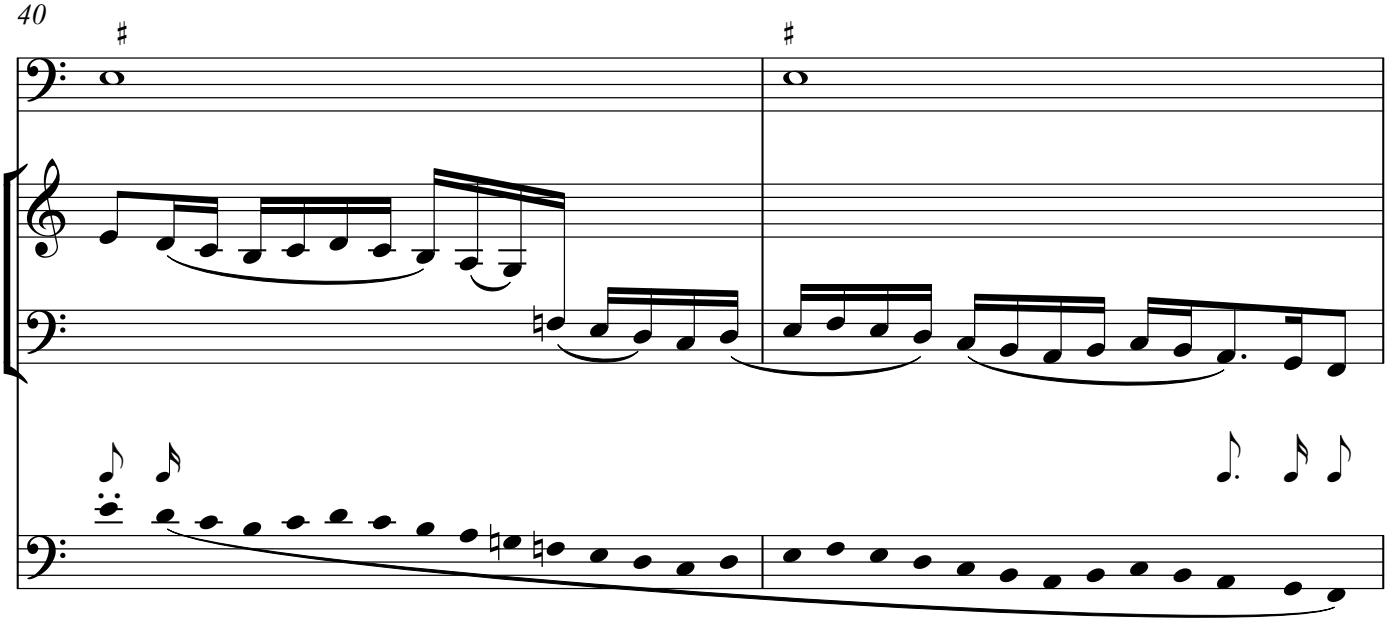

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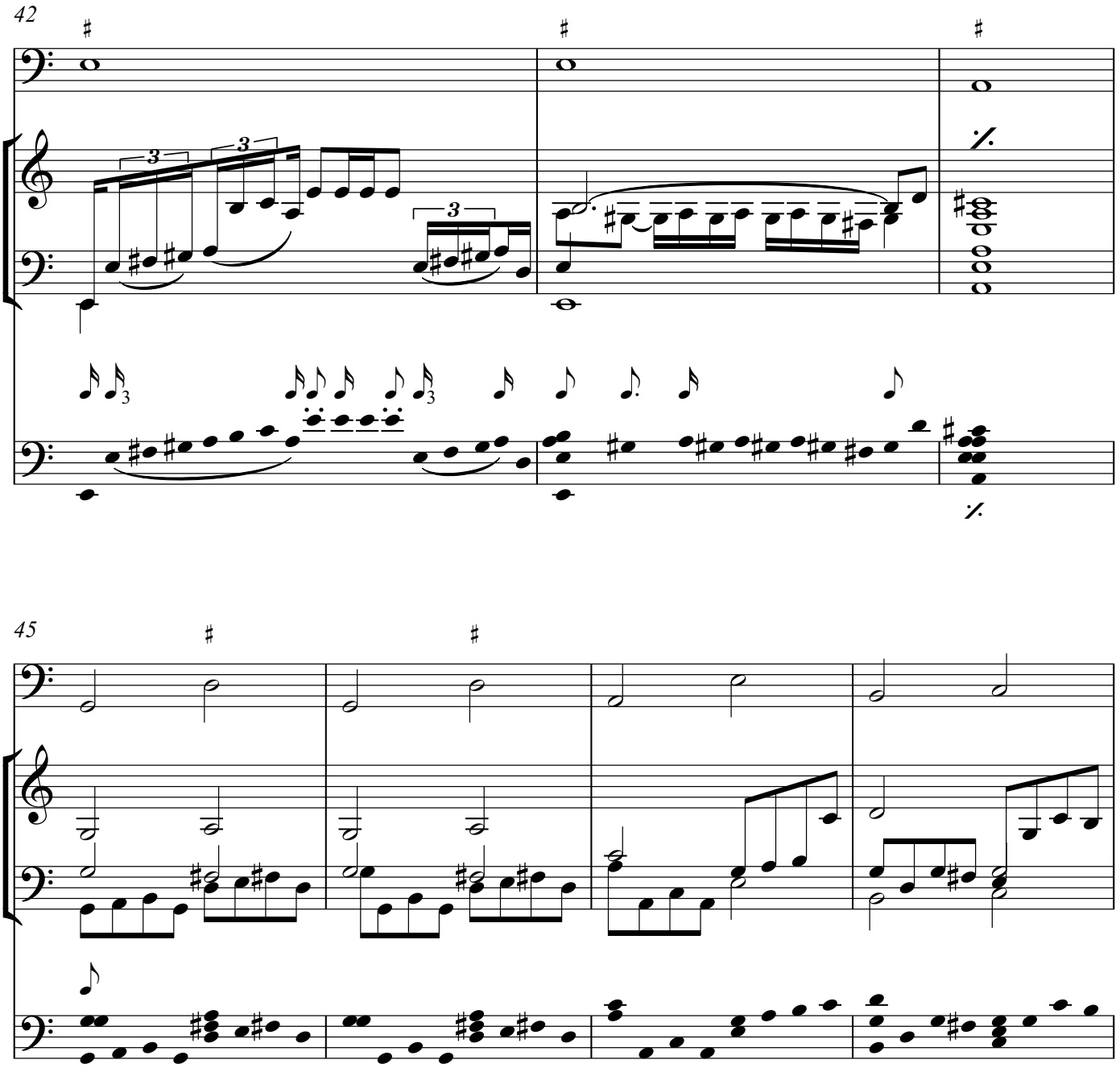

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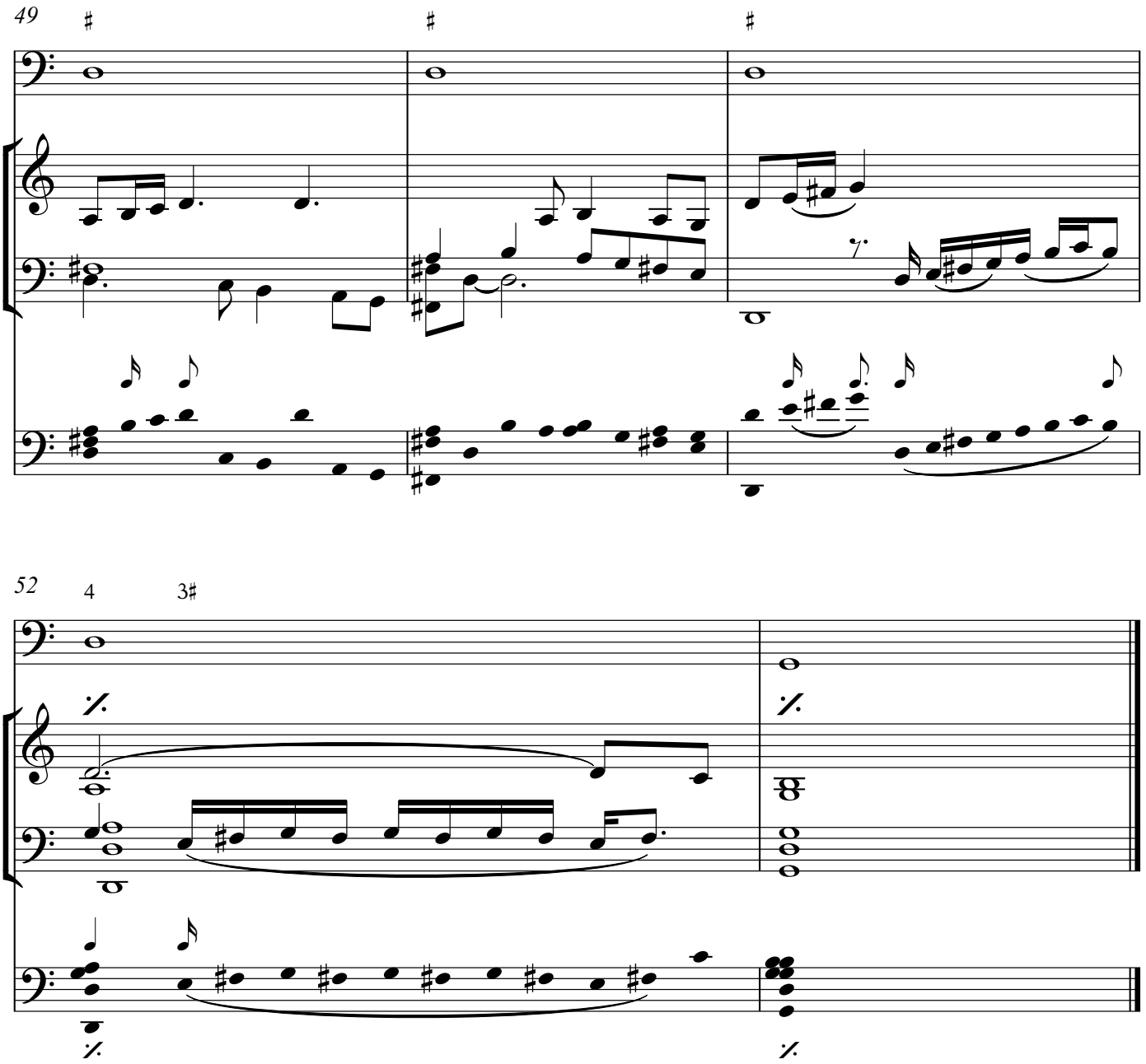

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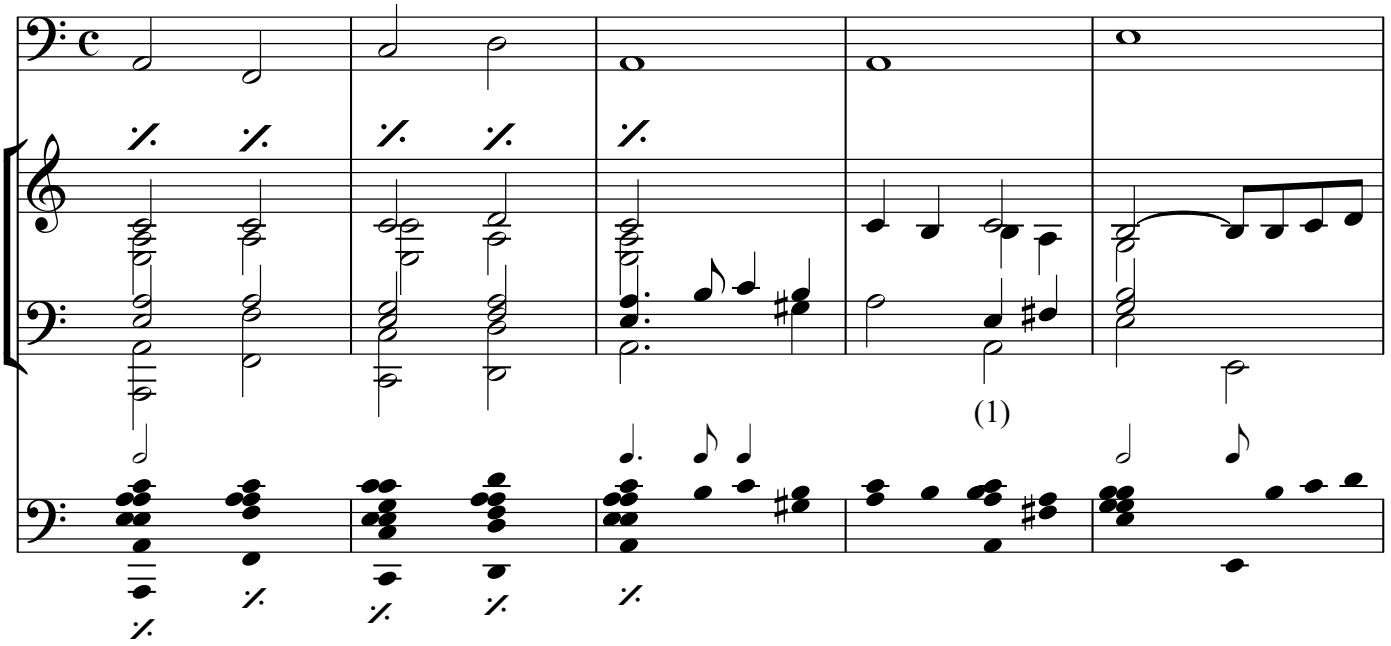
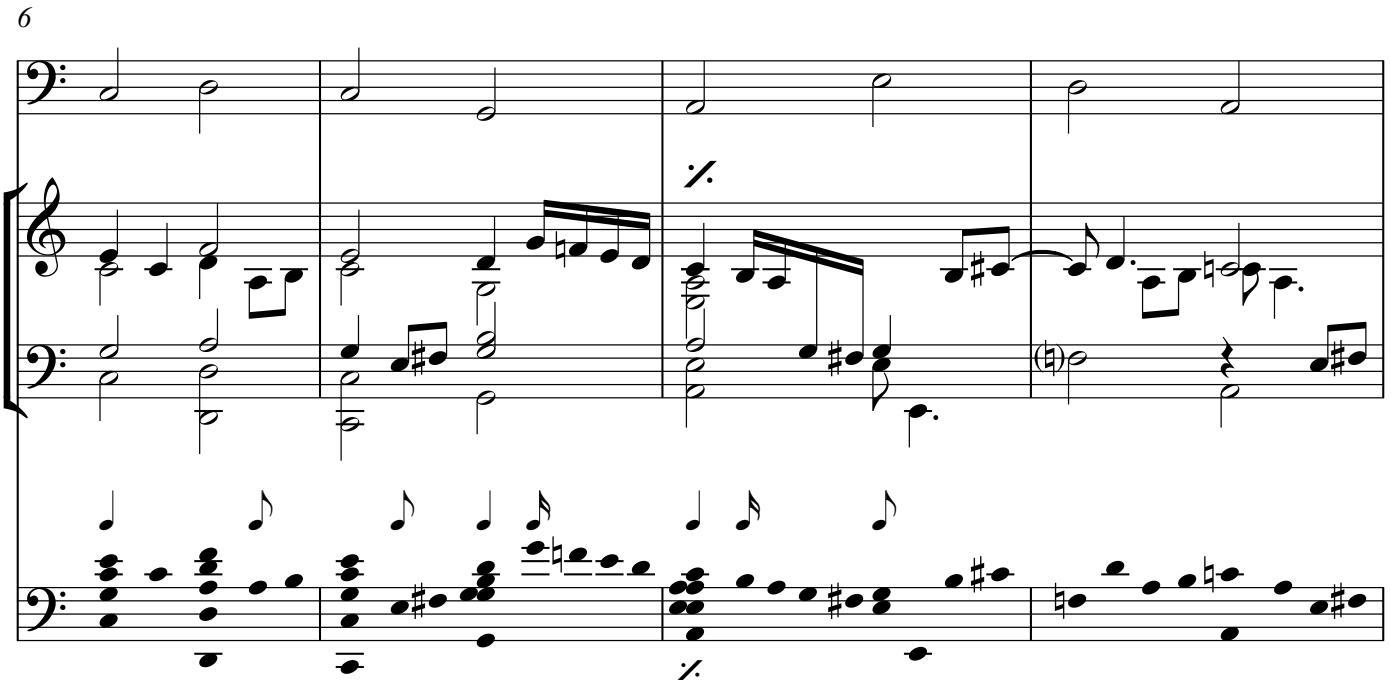
Toccata 7ma

Kapsperger (1626), pp. 18 - 20





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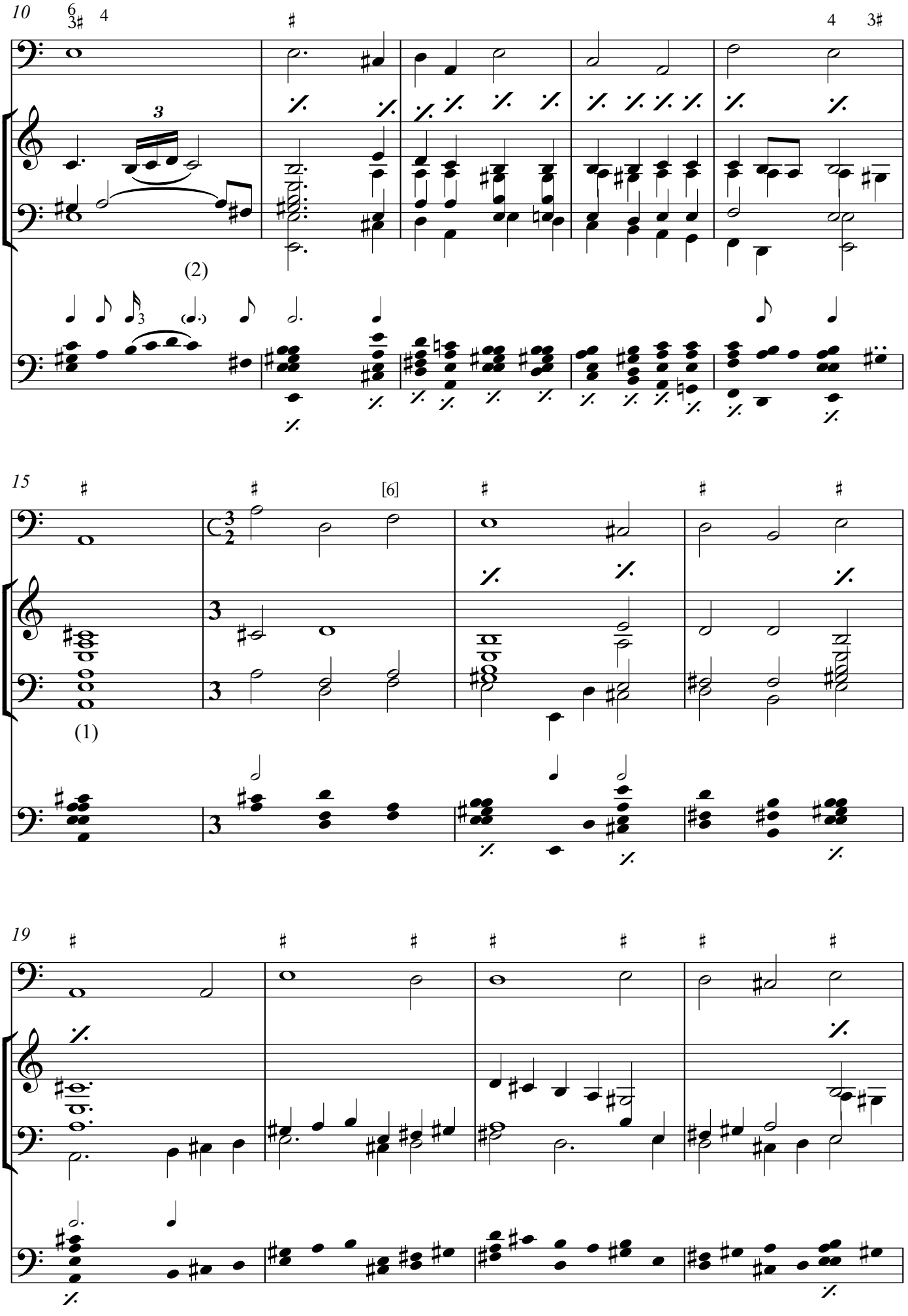

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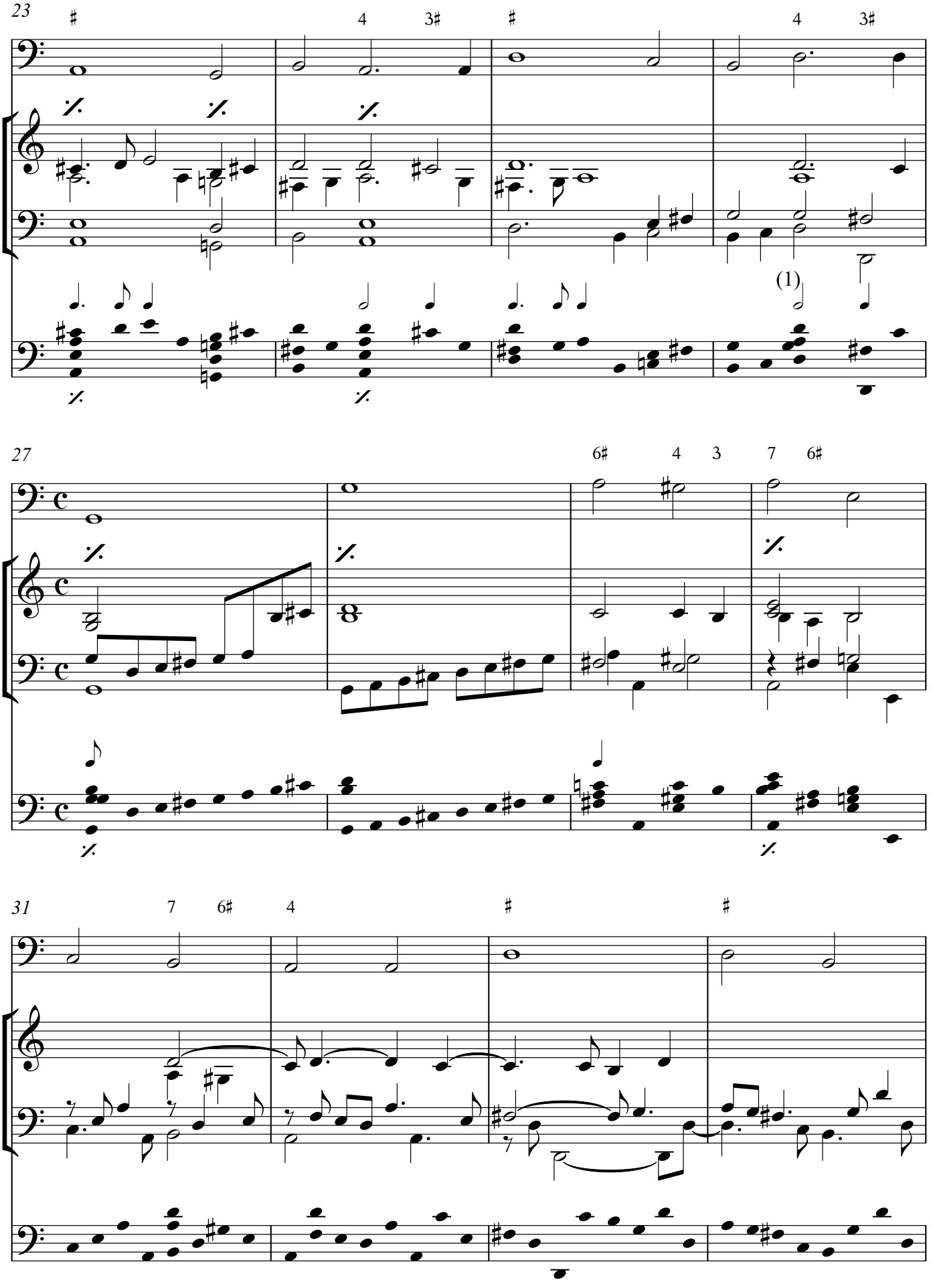

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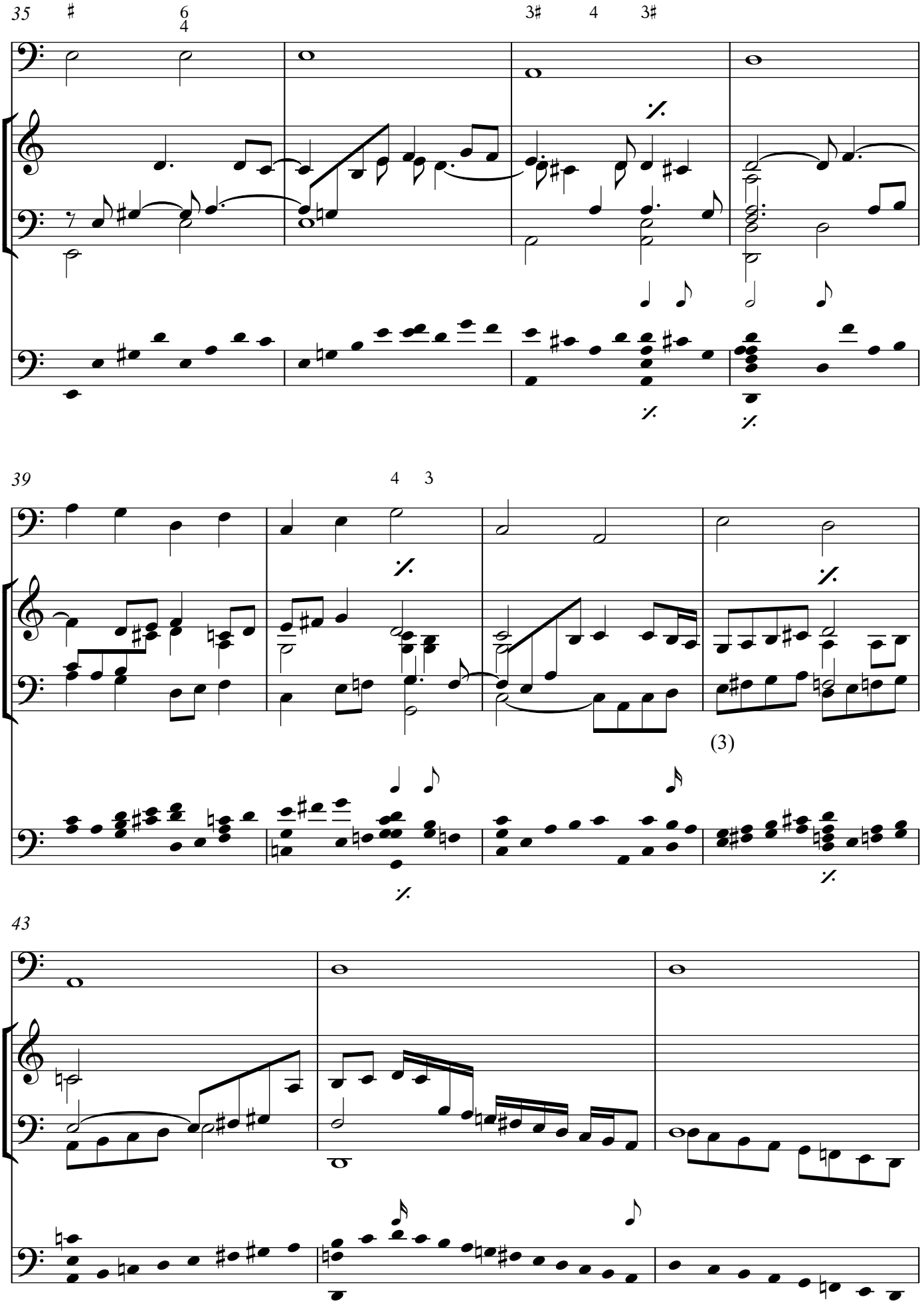

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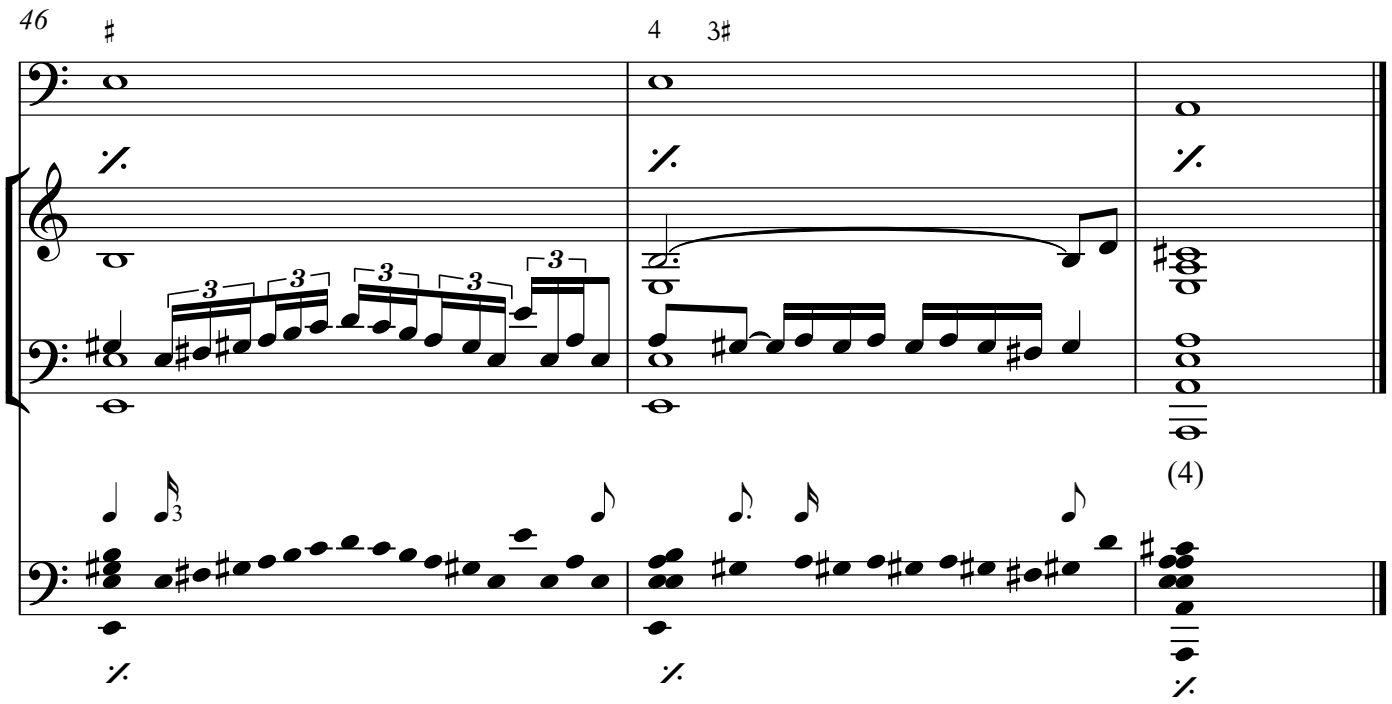

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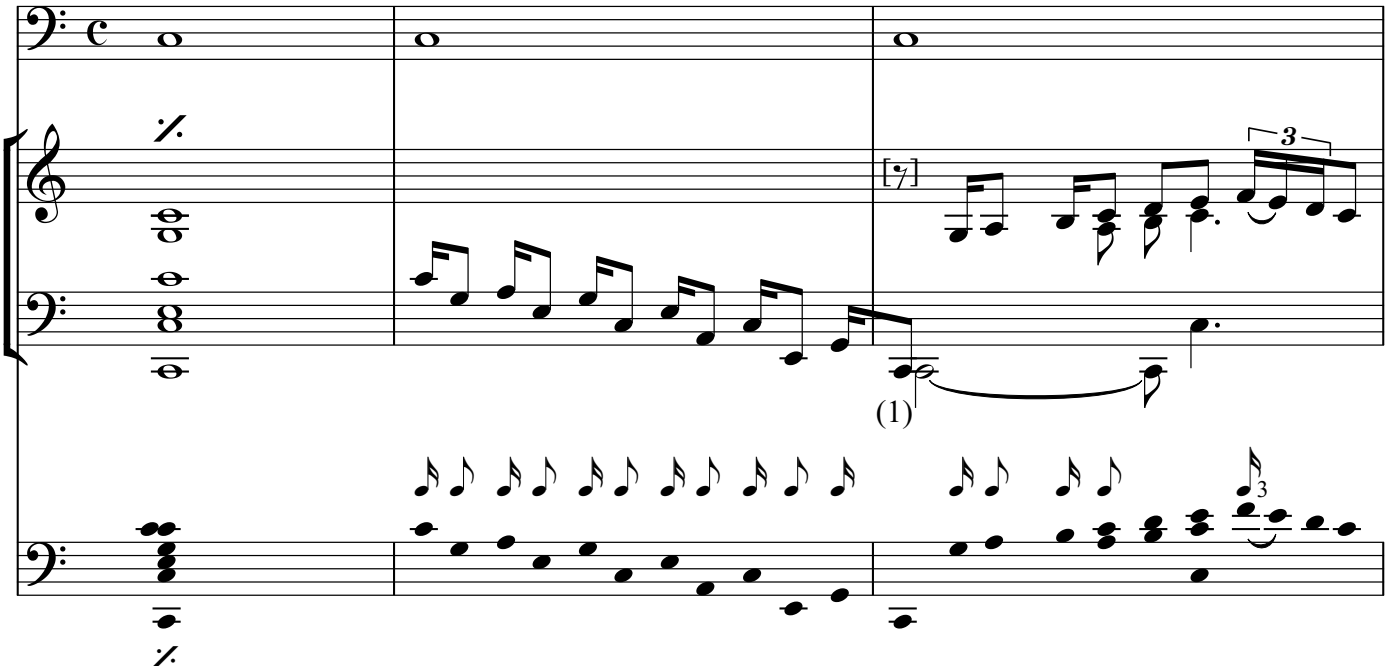
Toccata 8va

Kapsperger (1626), pp. 20 - 21



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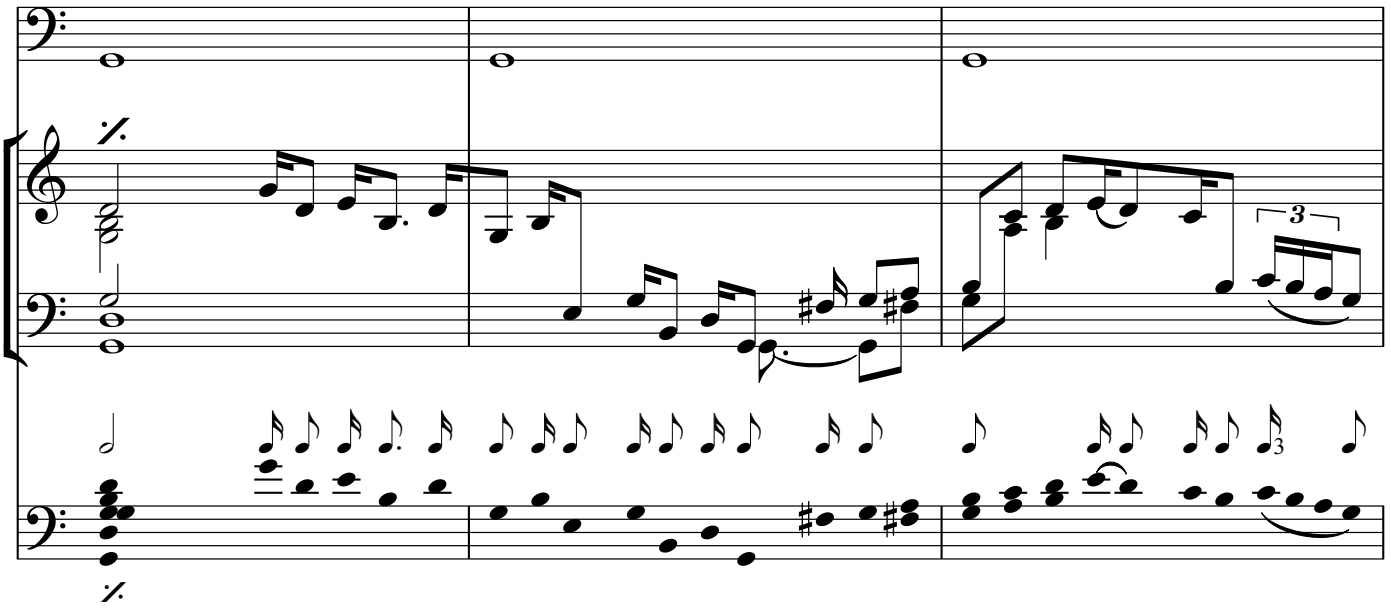

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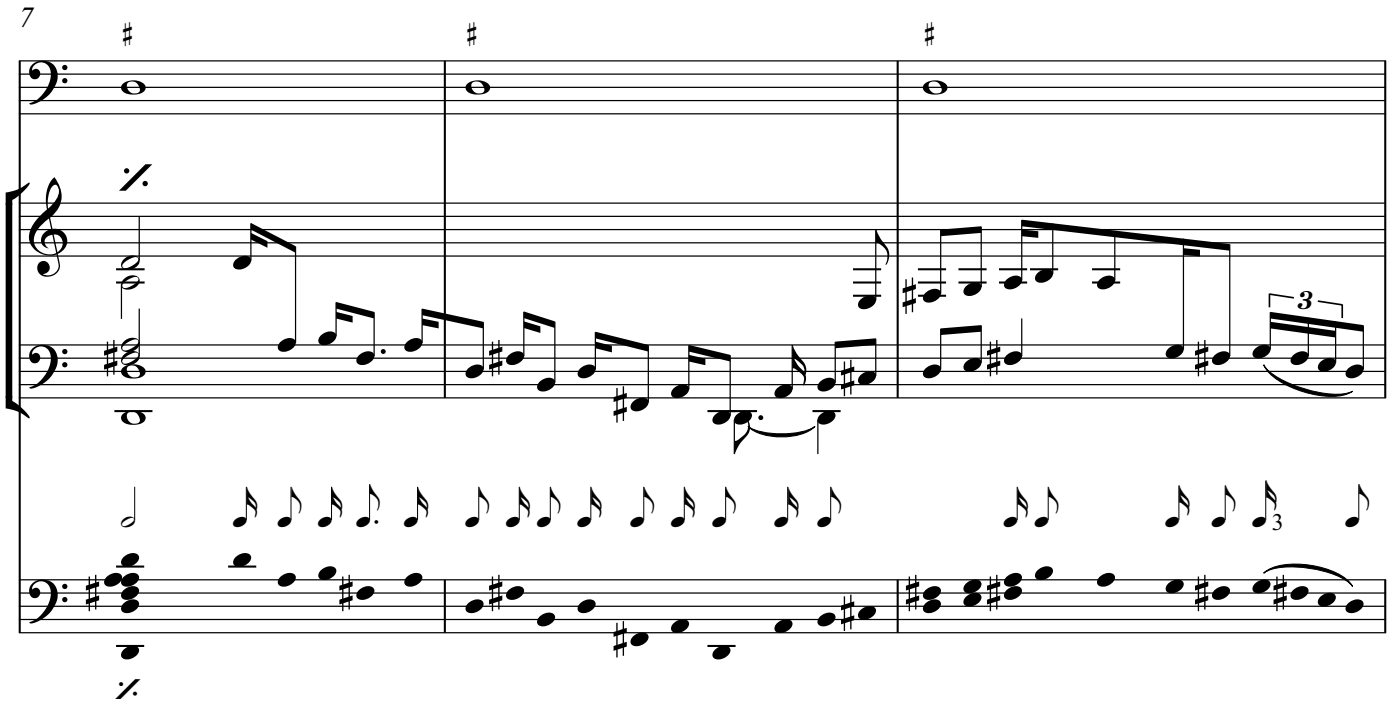

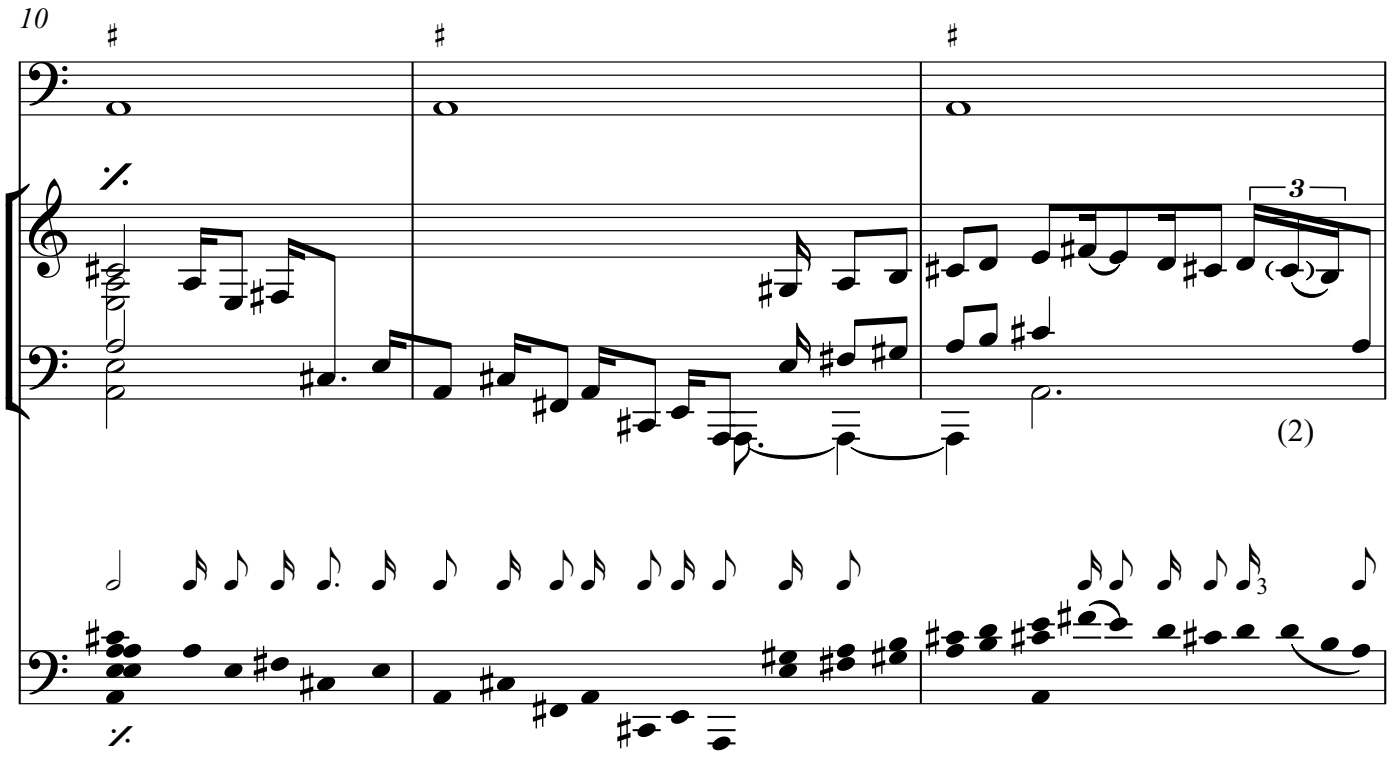

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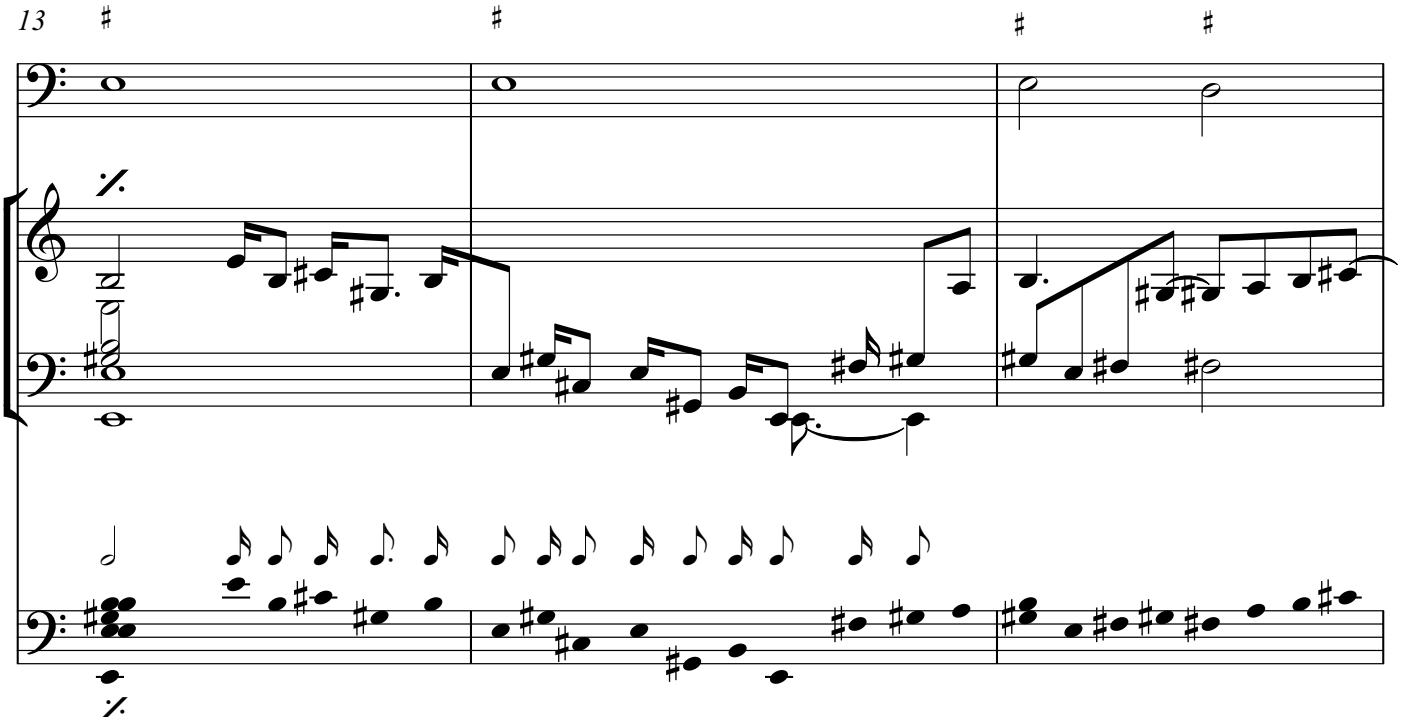

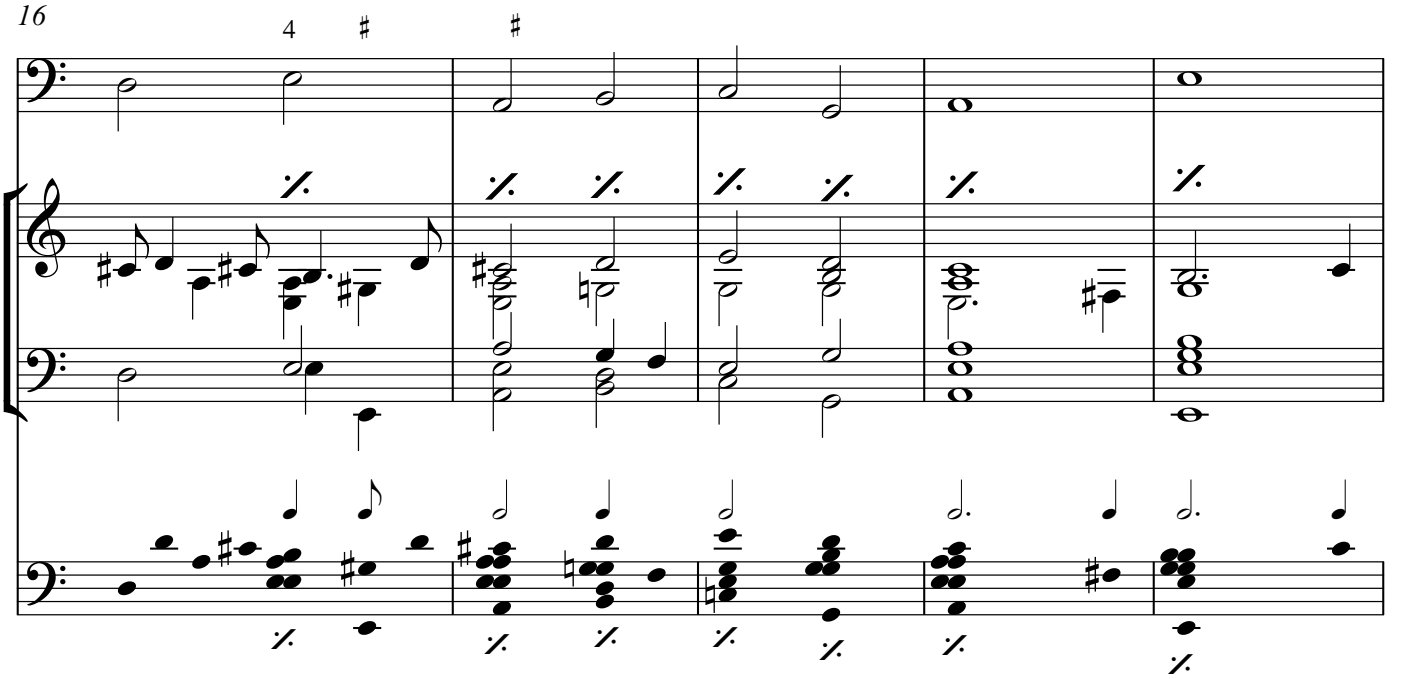

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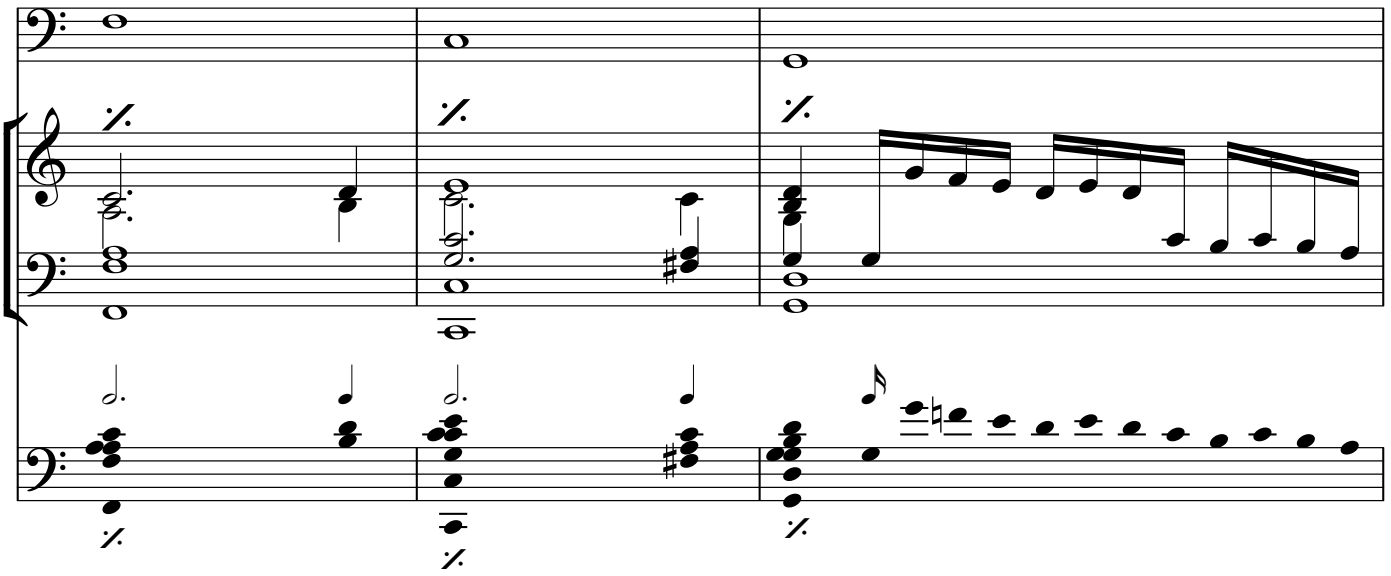

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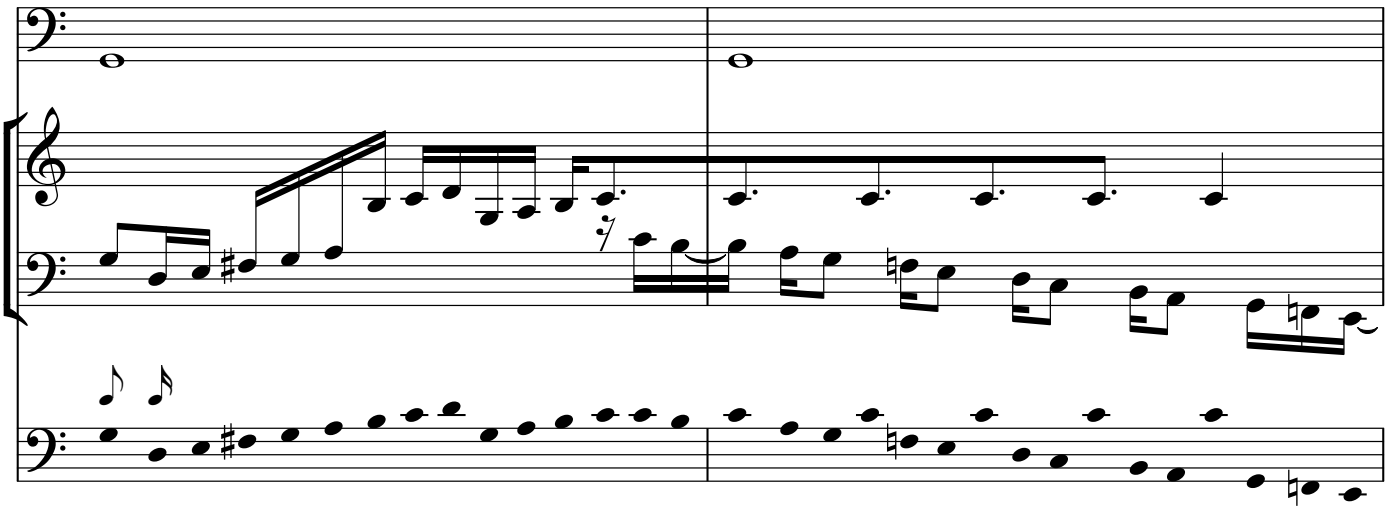

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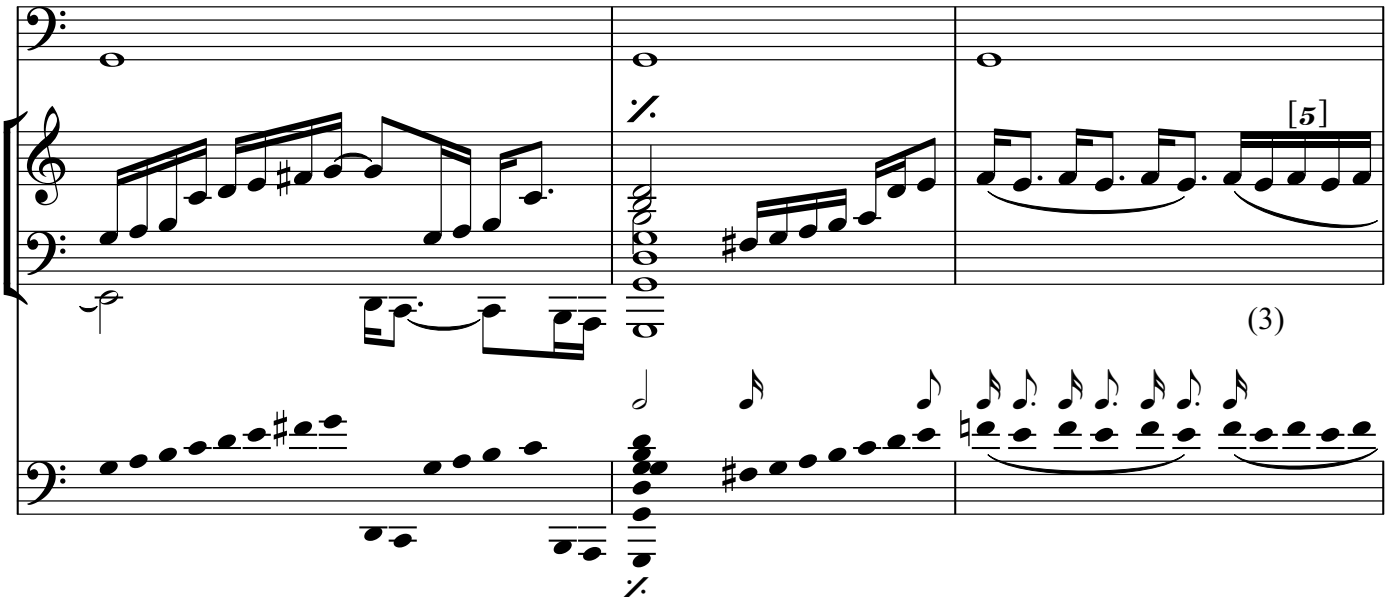

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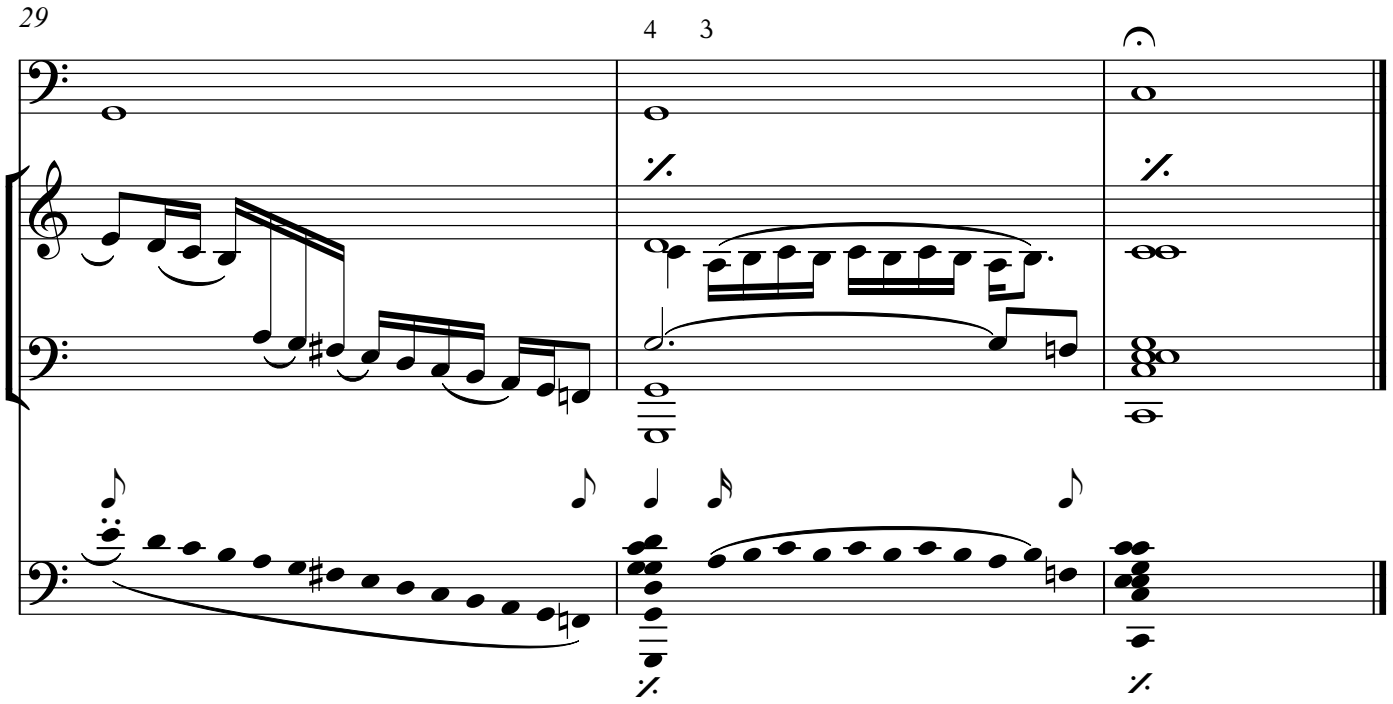

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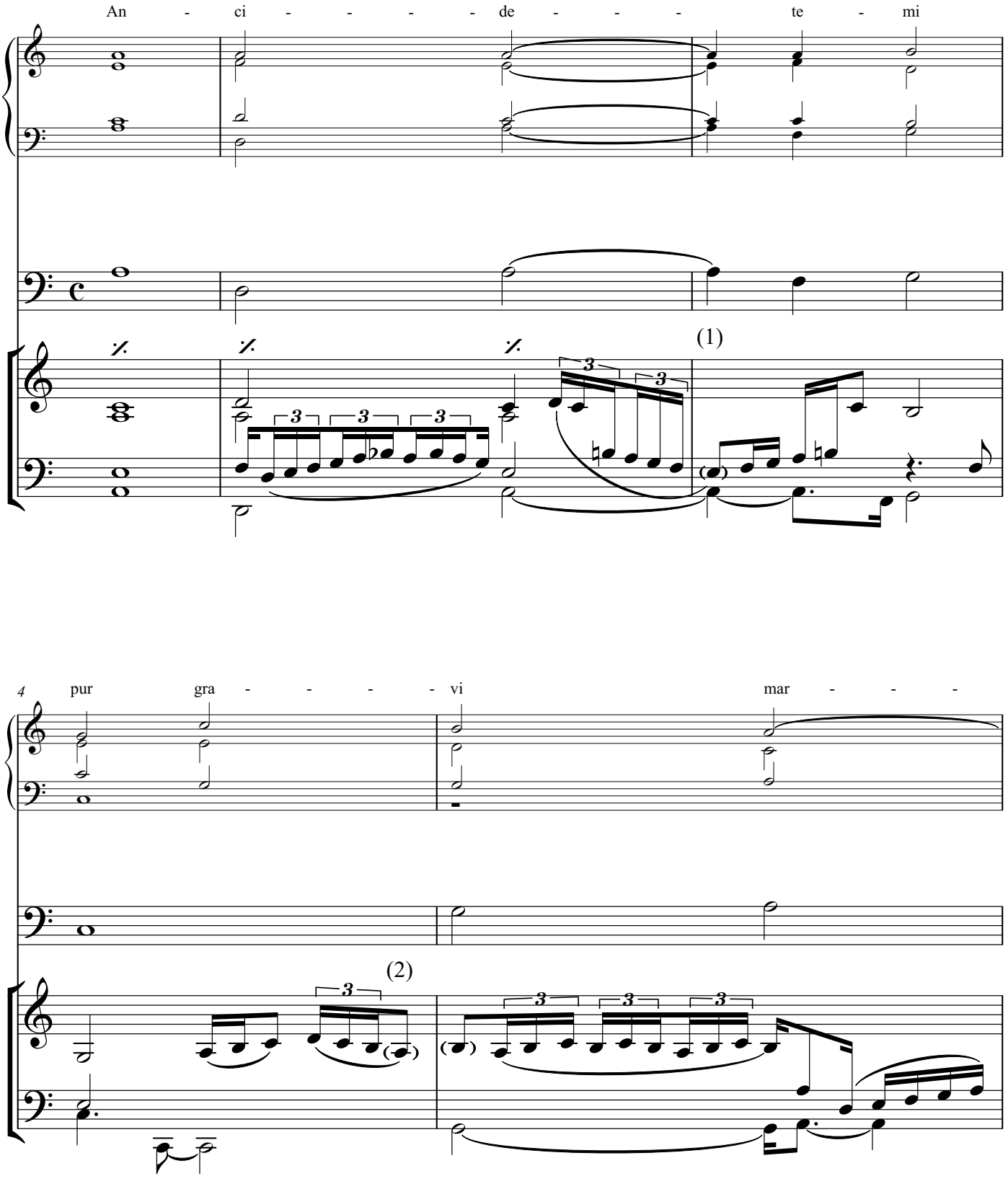
Ancidetemi pur a. 4. Passeggiato

Kapsperger (1626), pp. 26 - 31



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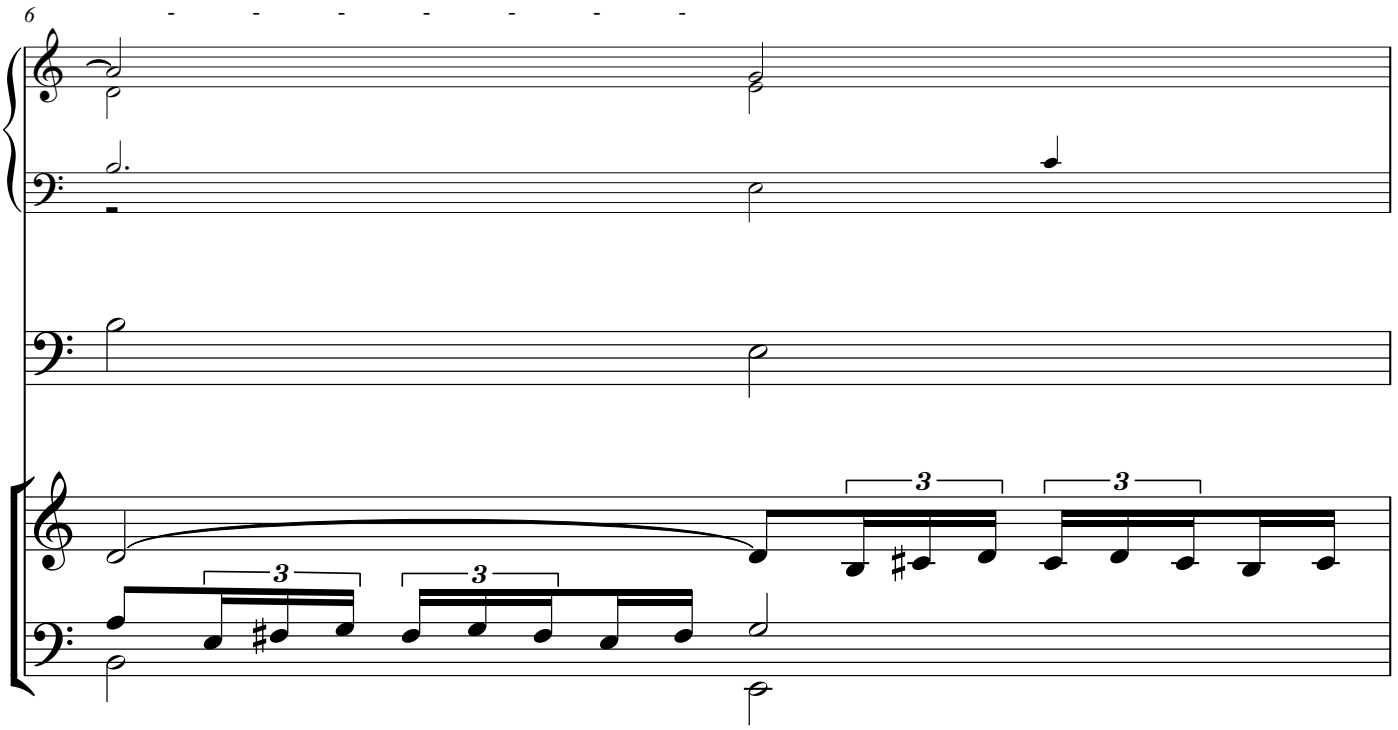

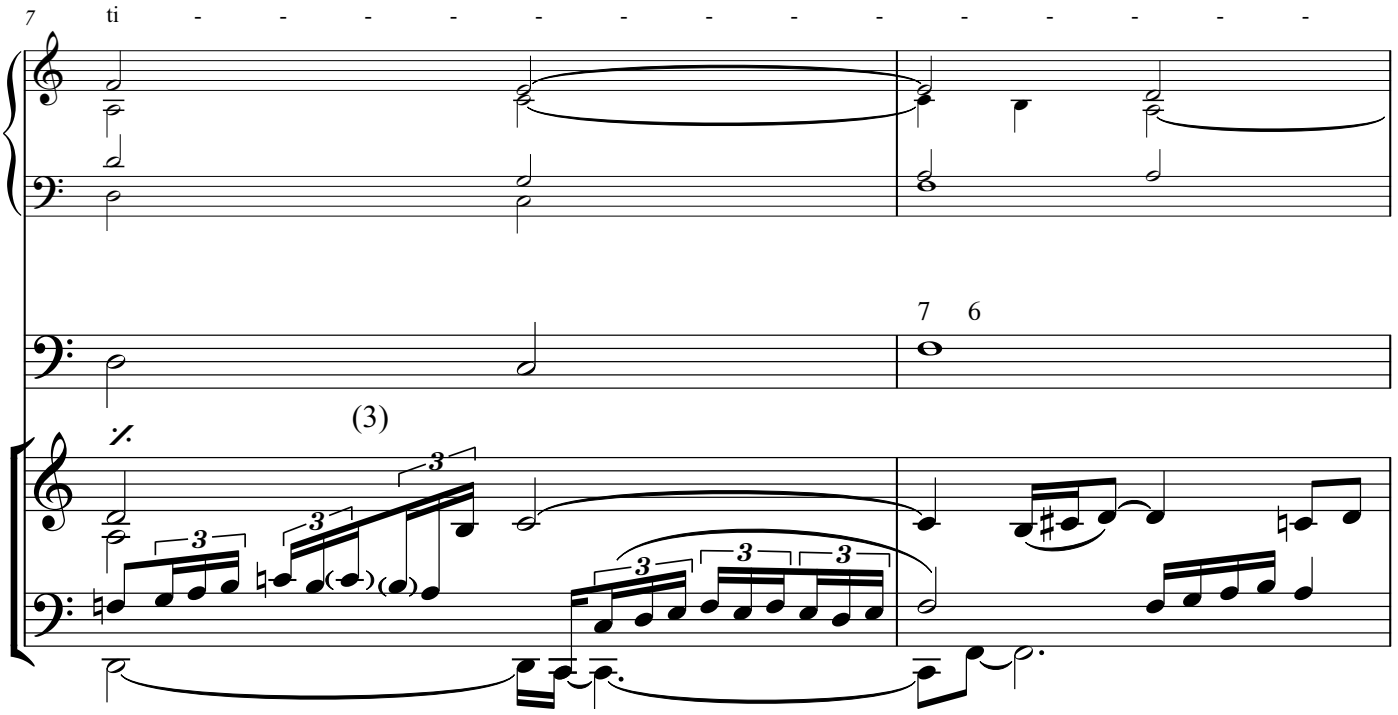

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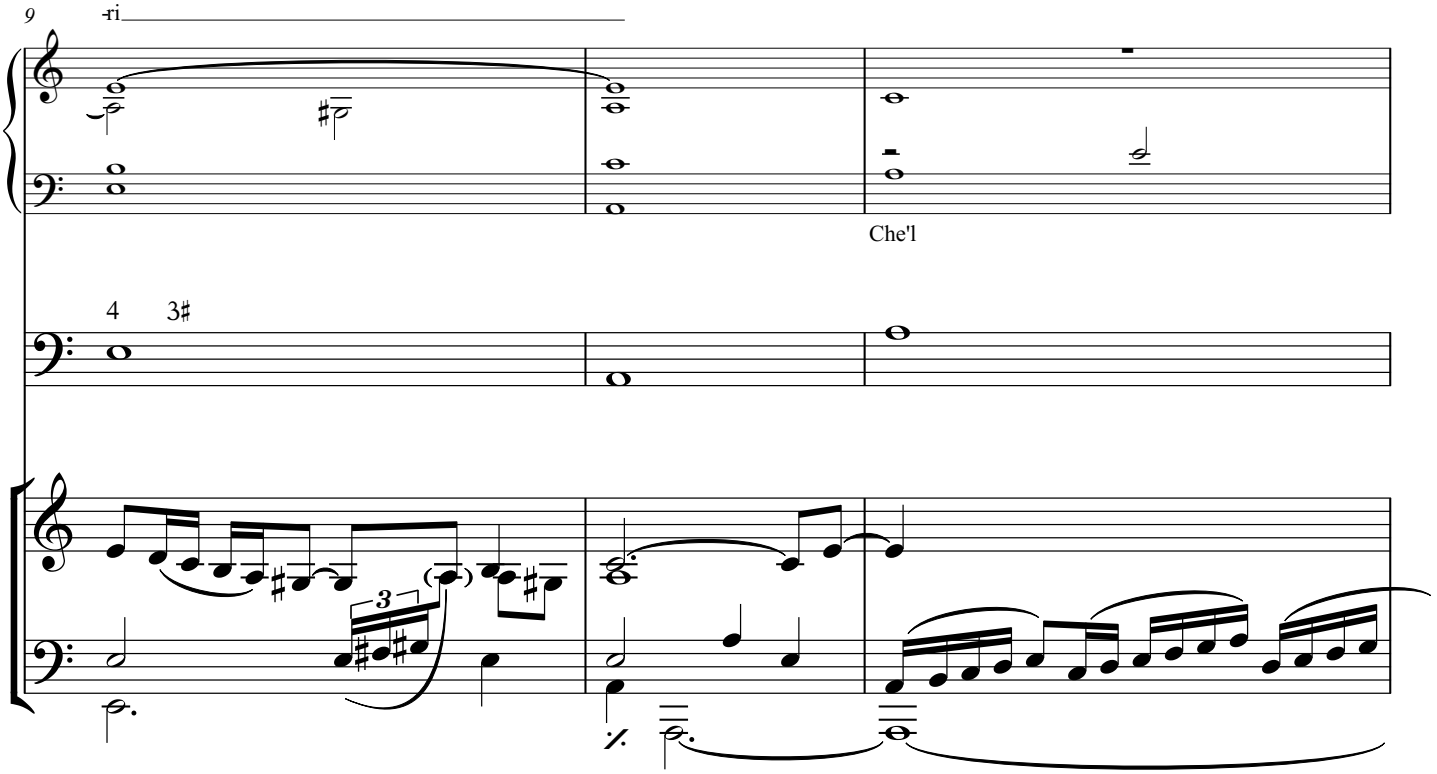

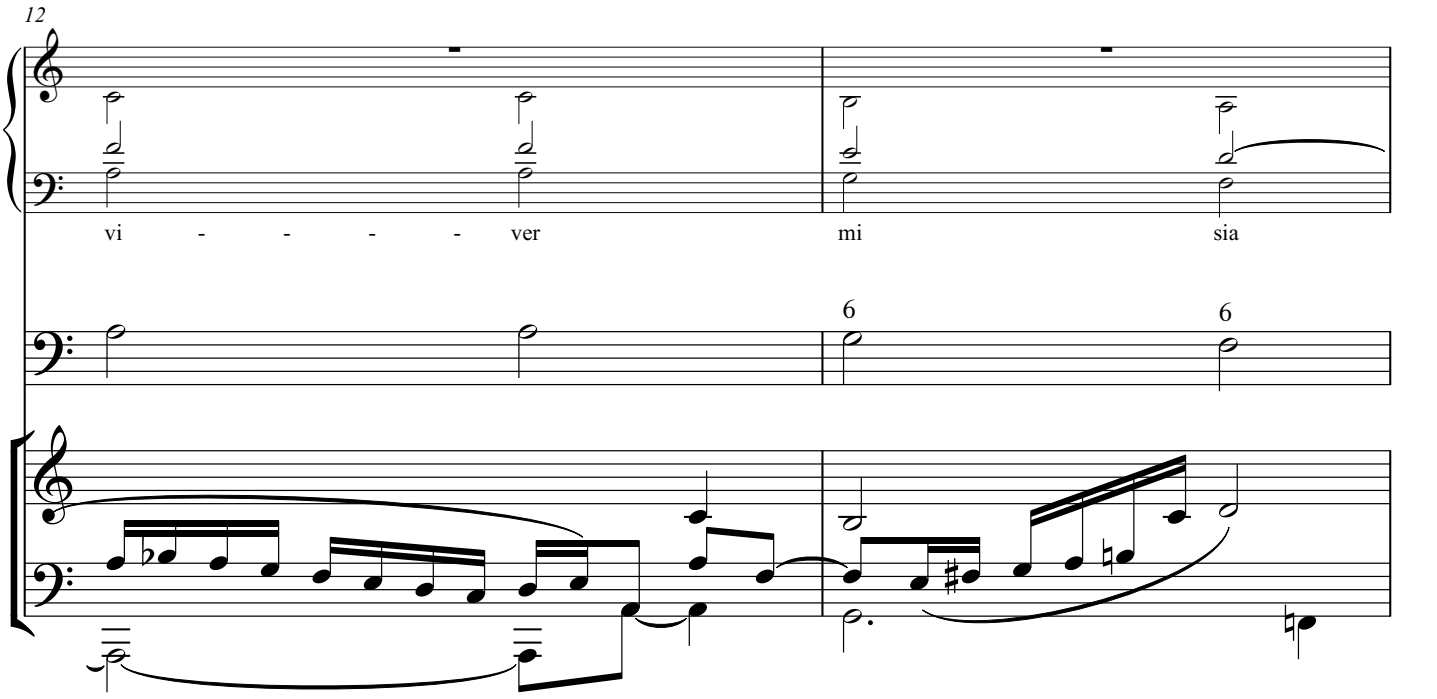

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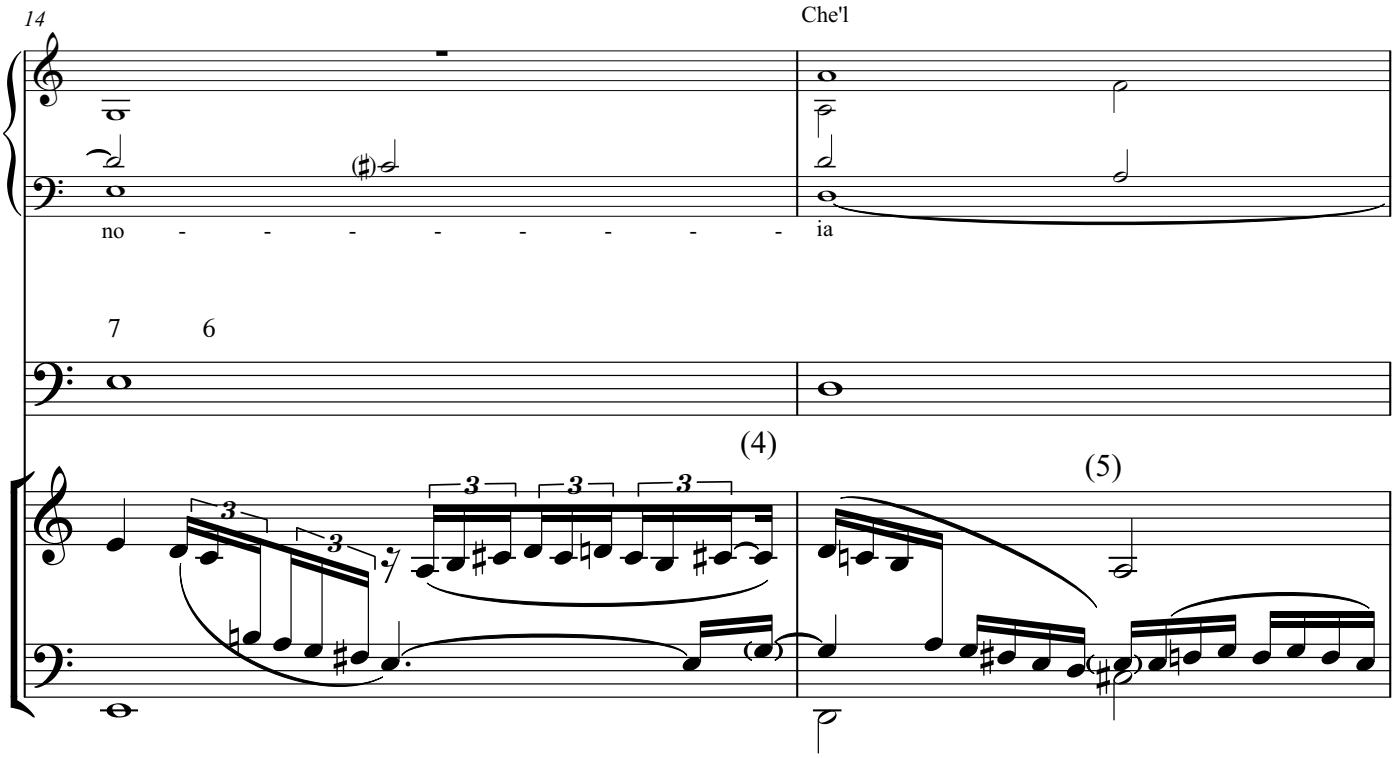

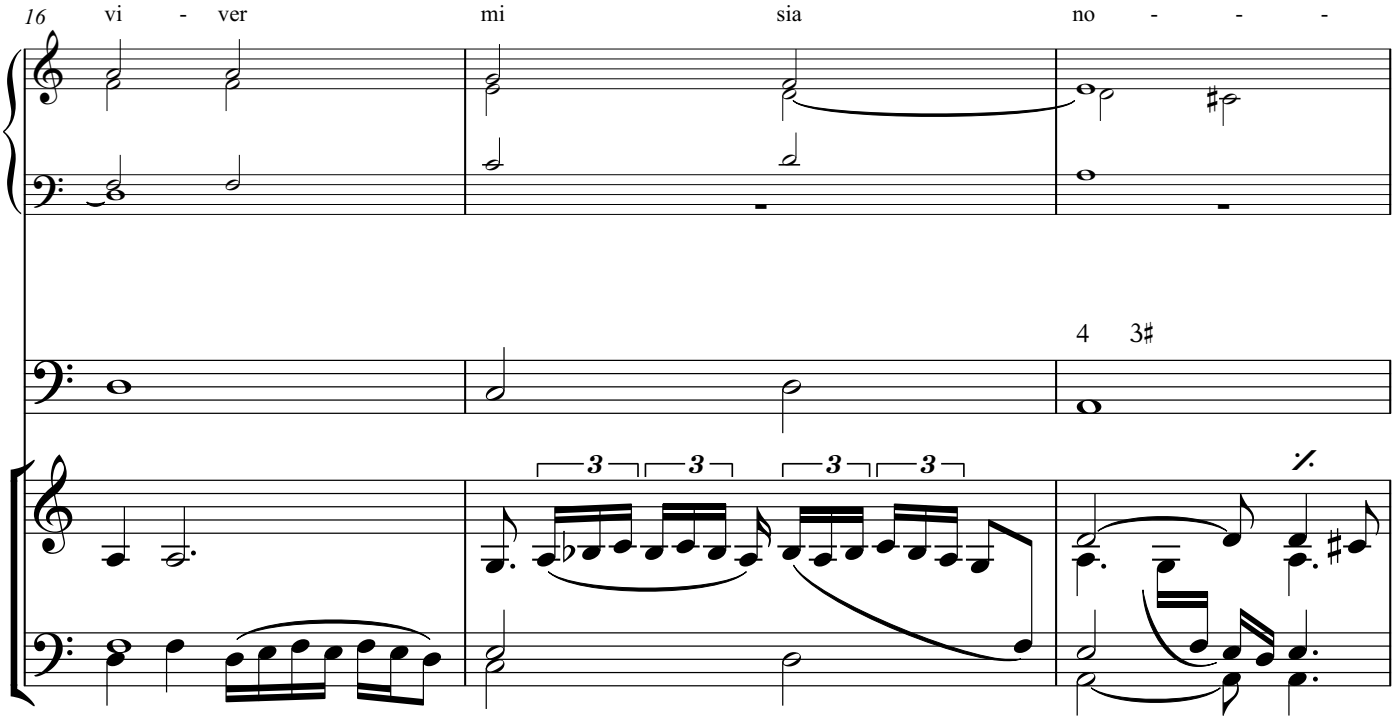

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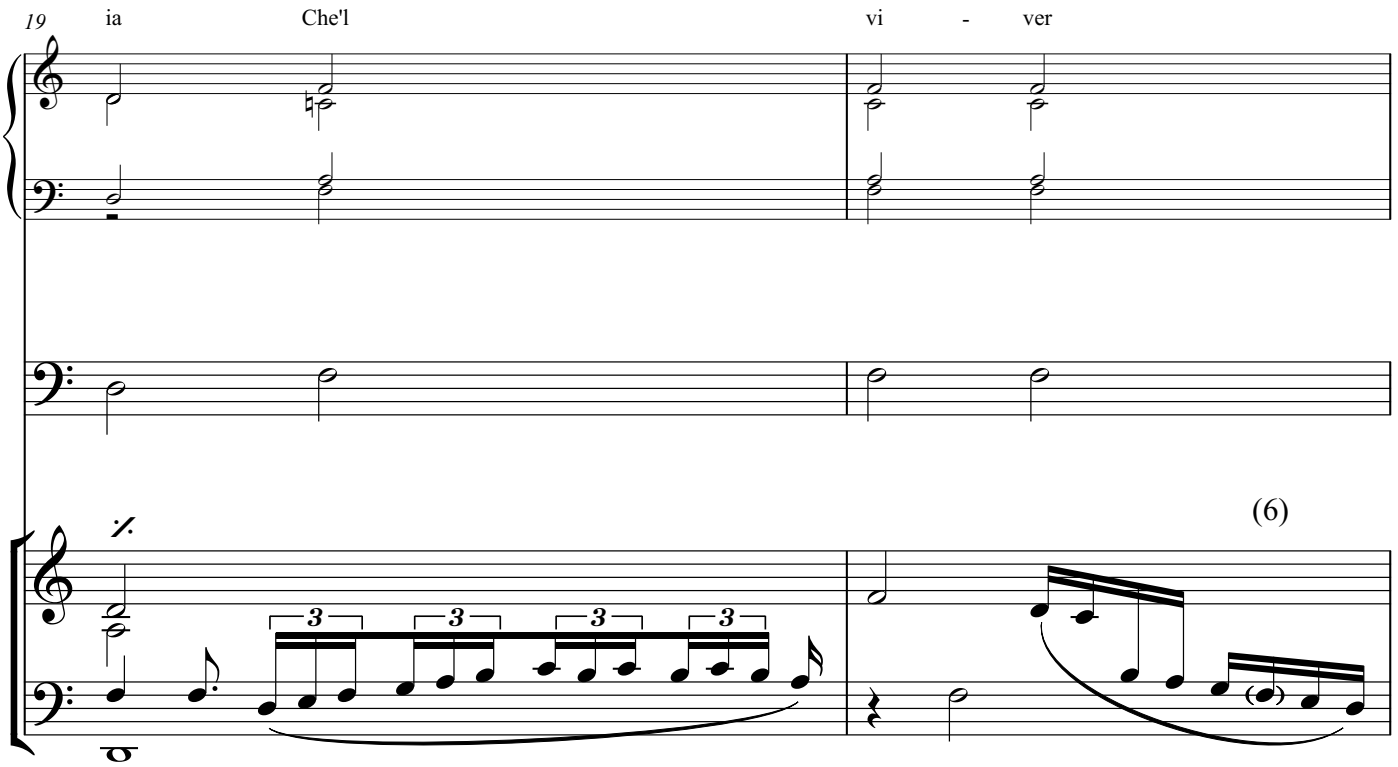

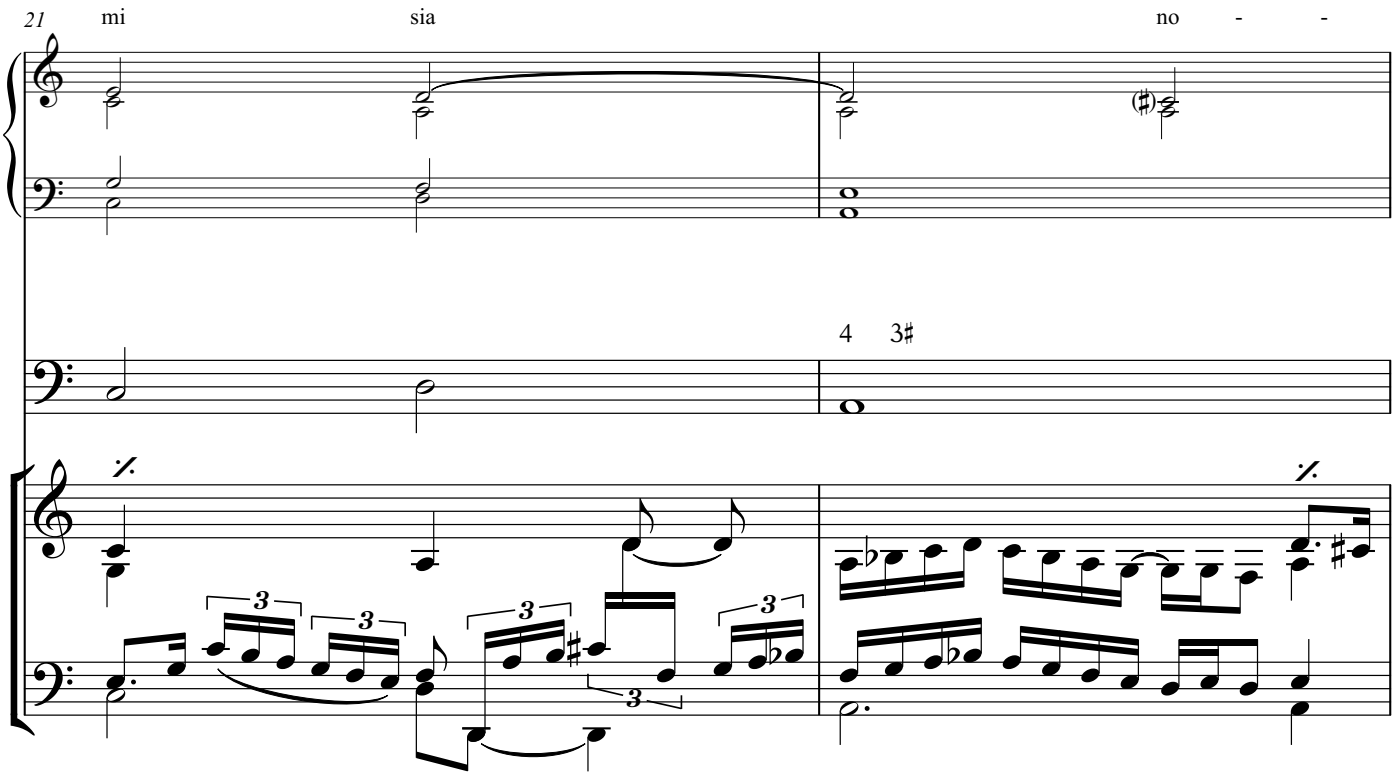

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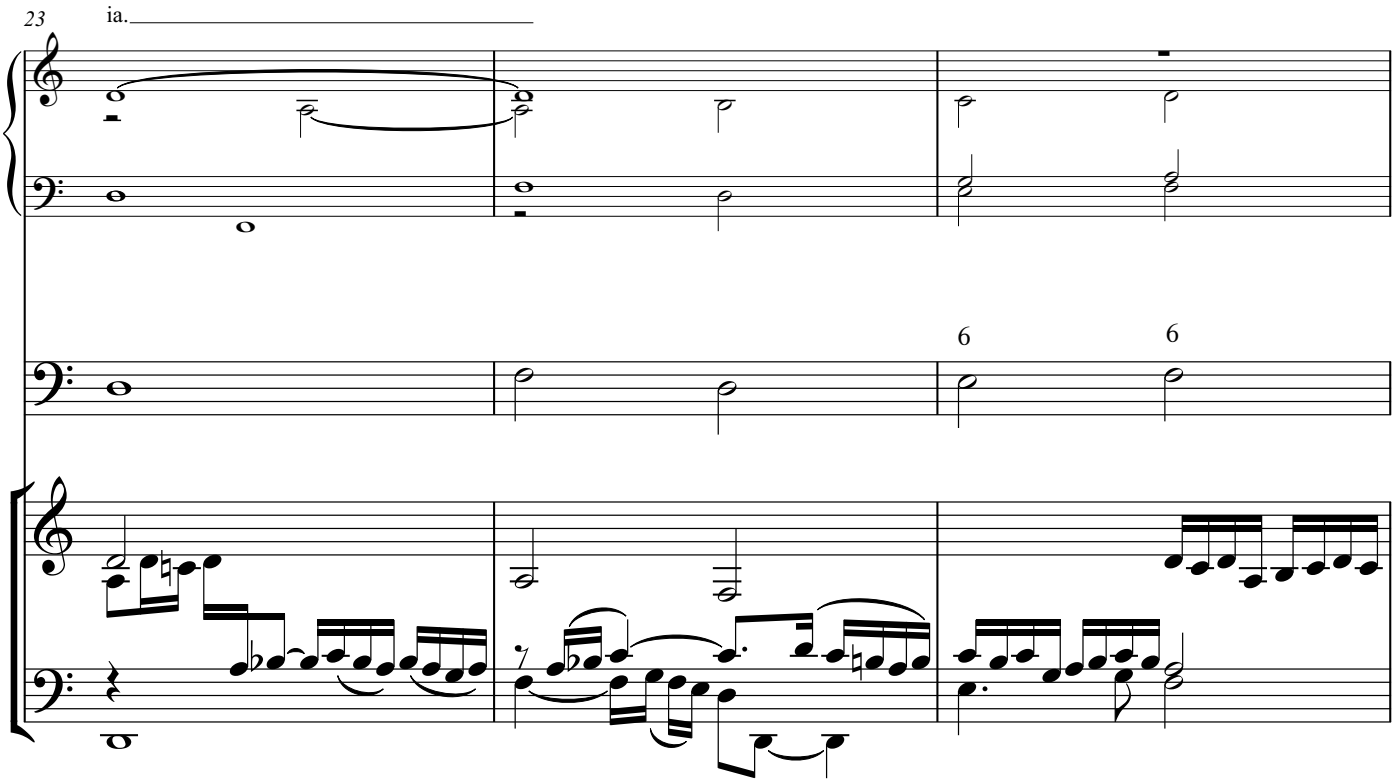

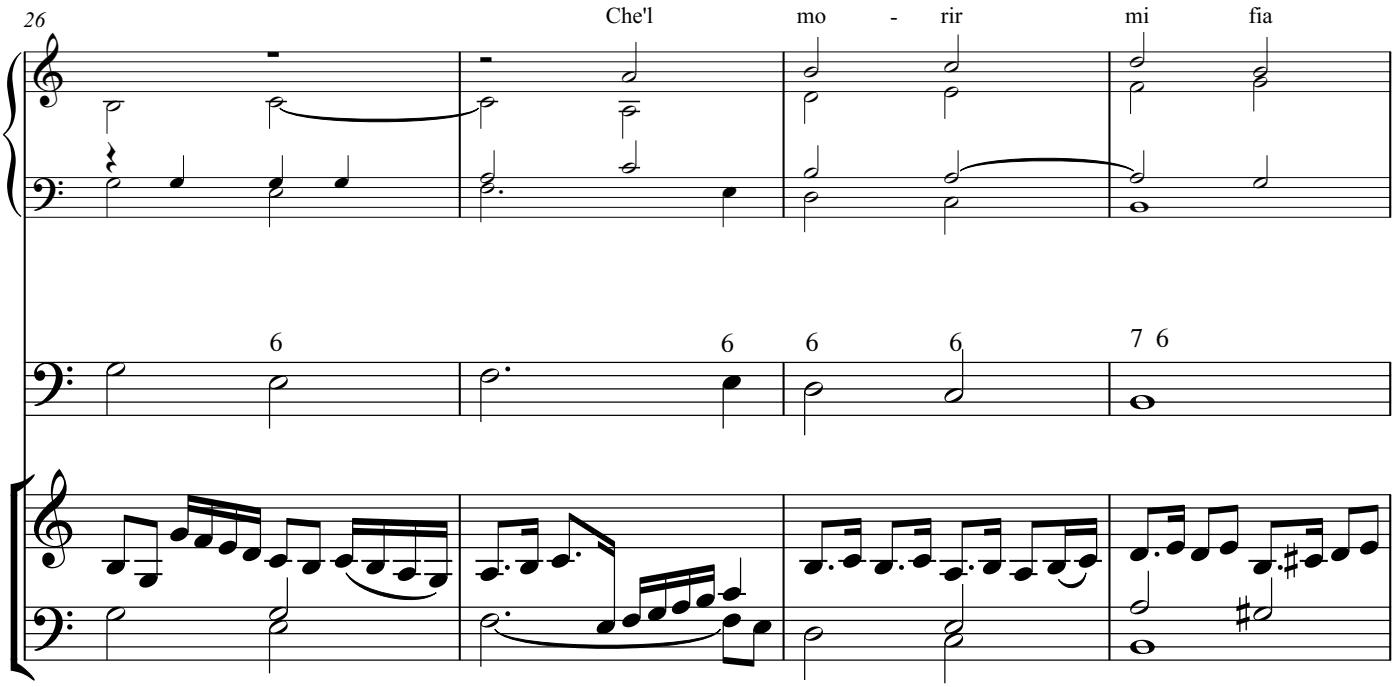

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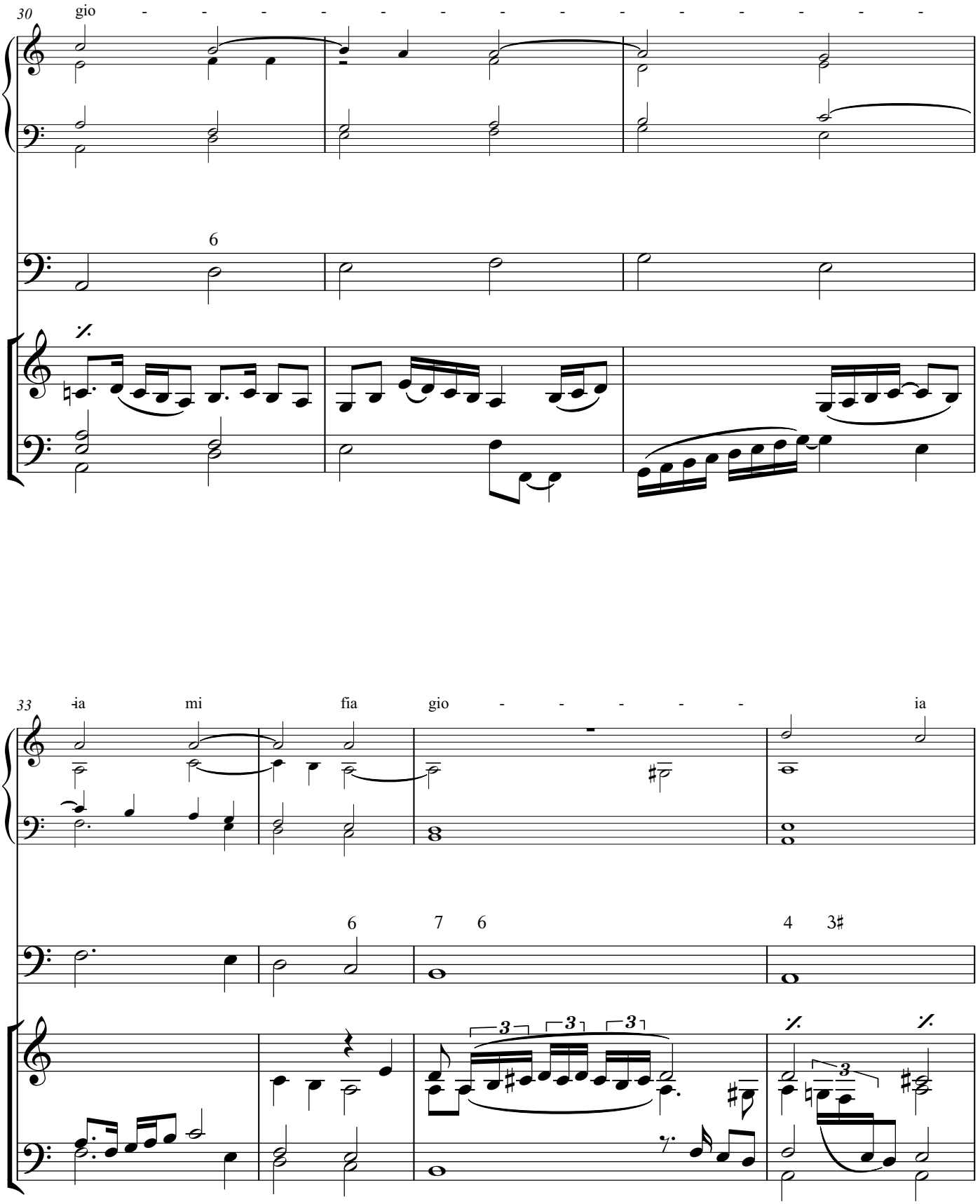

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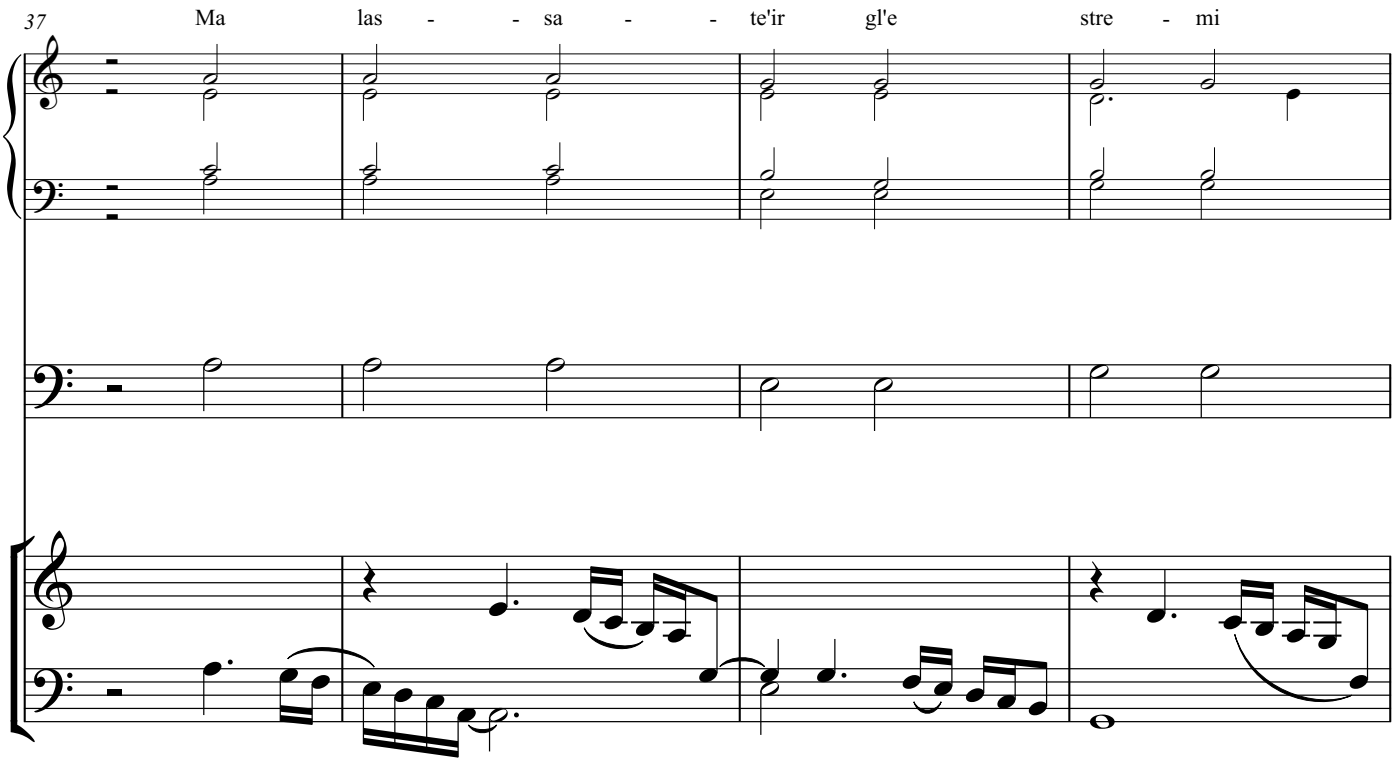

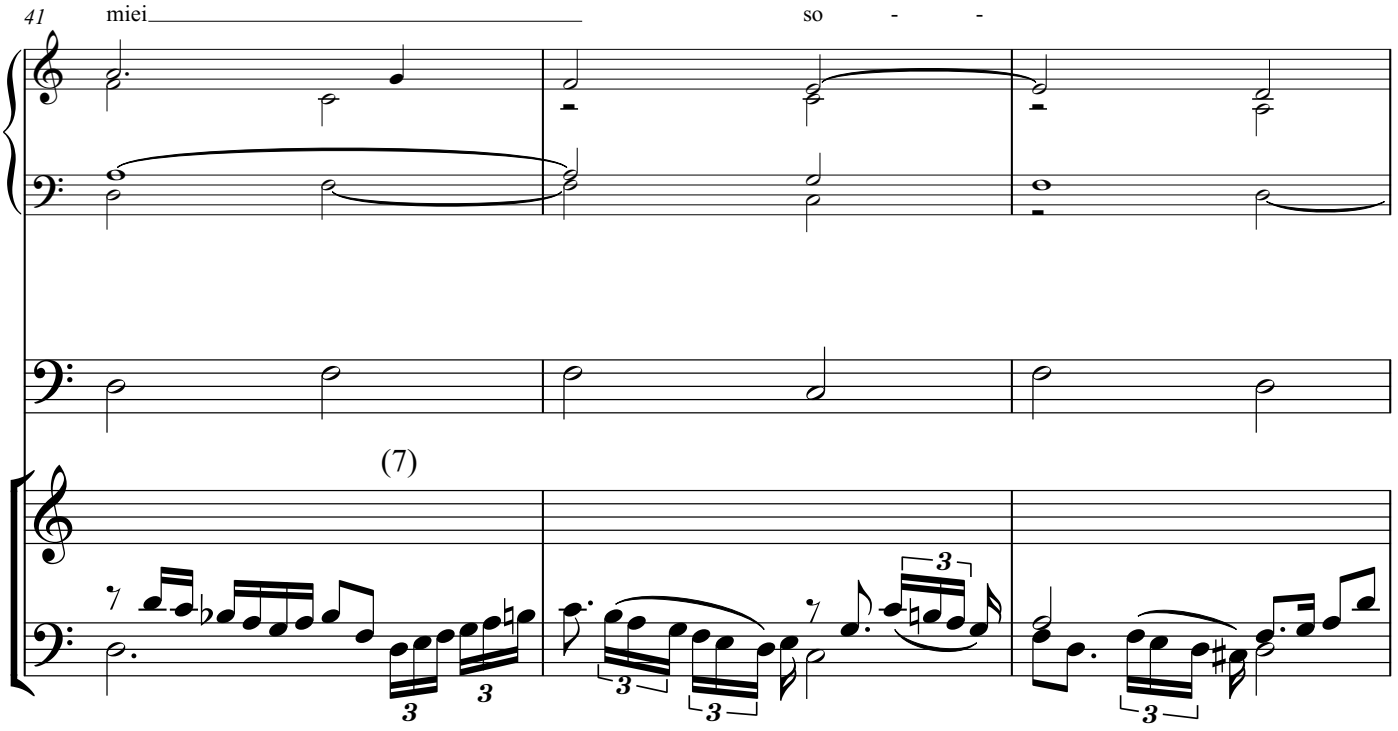

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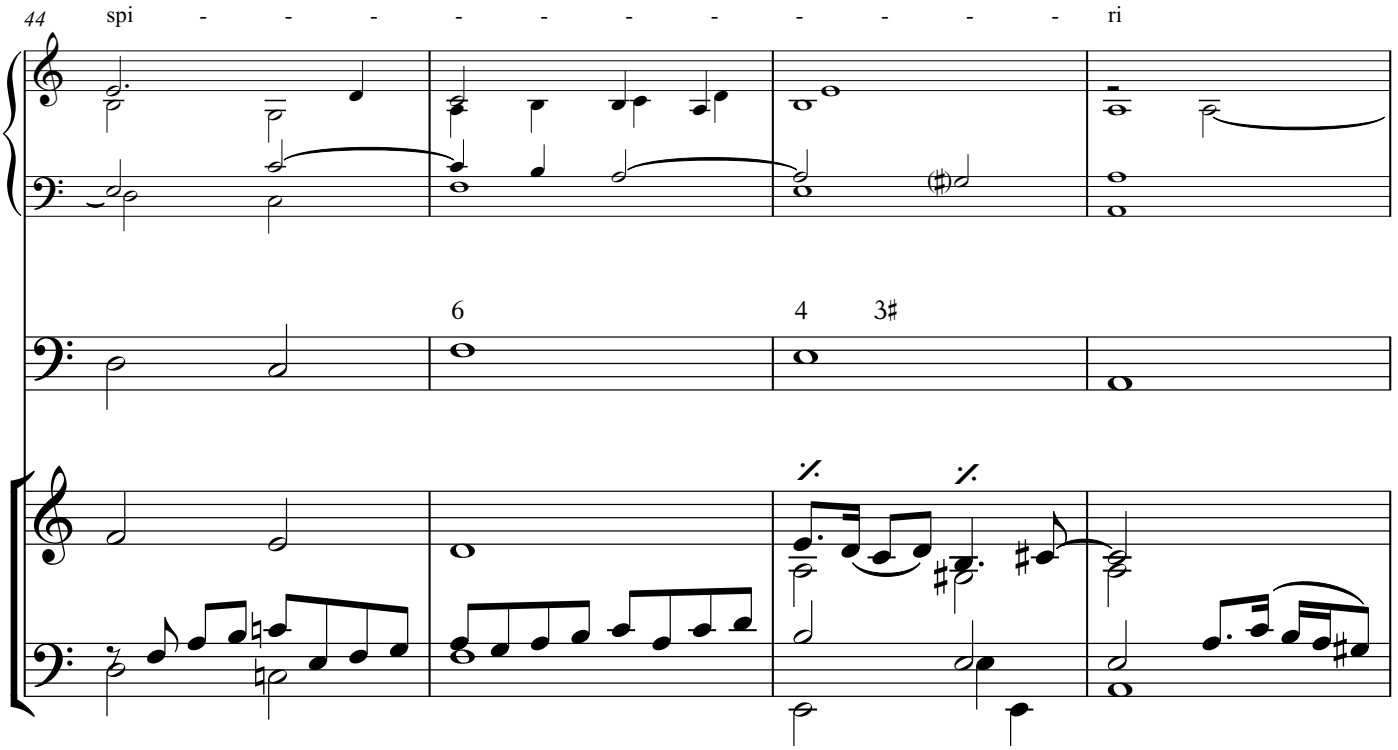

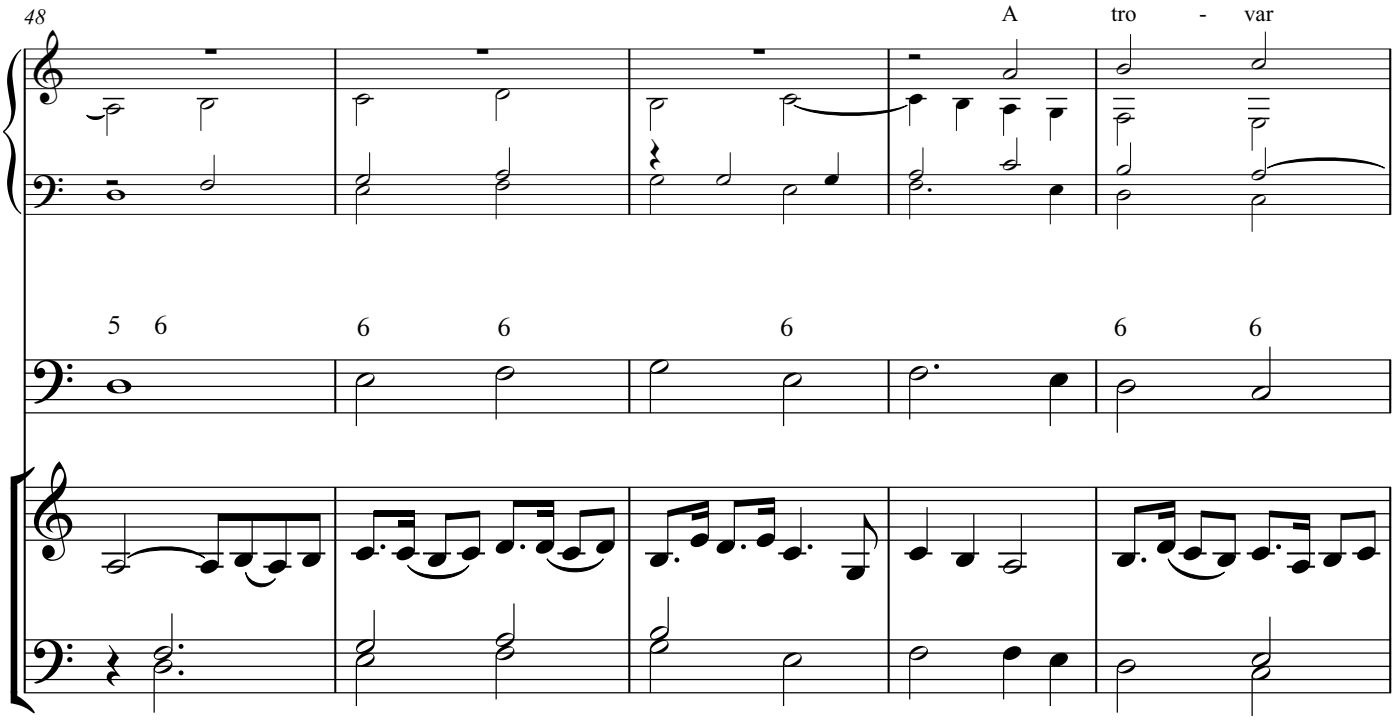

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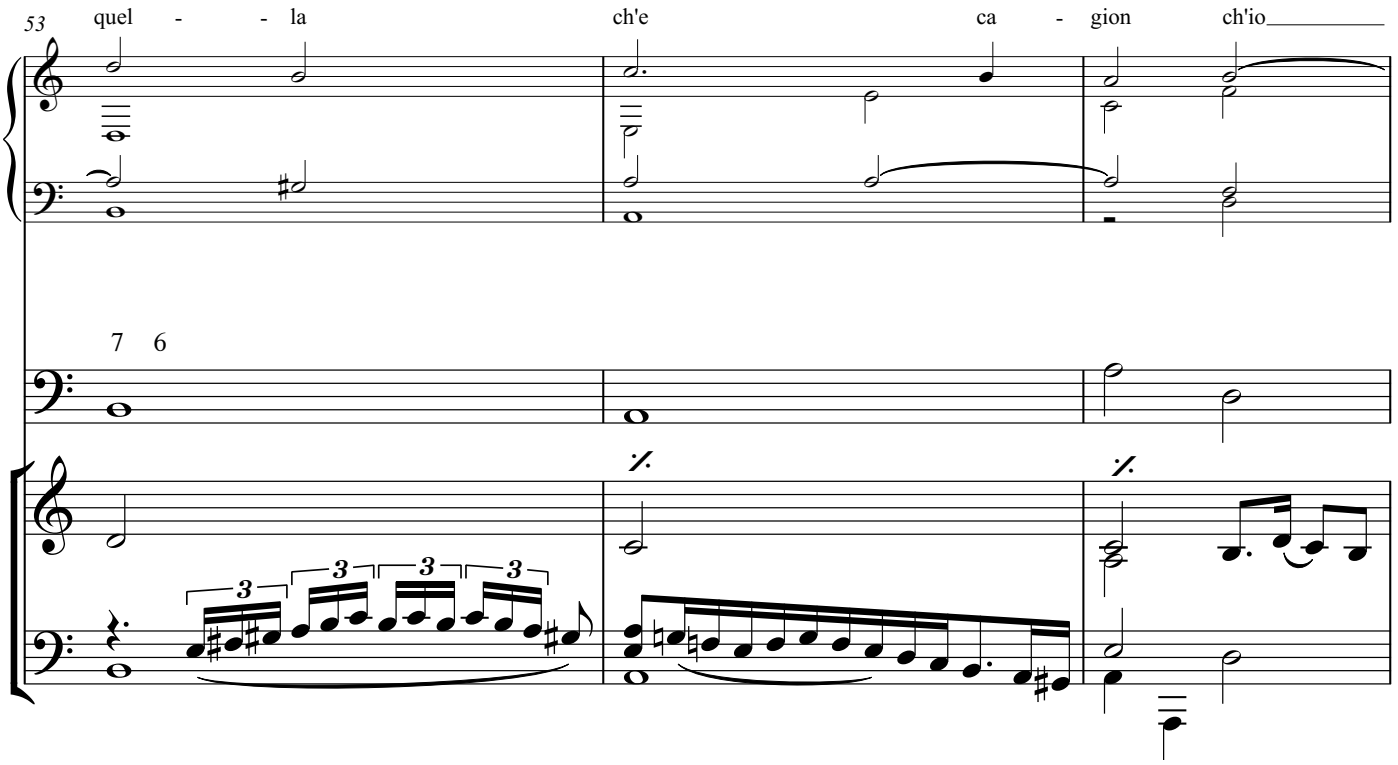

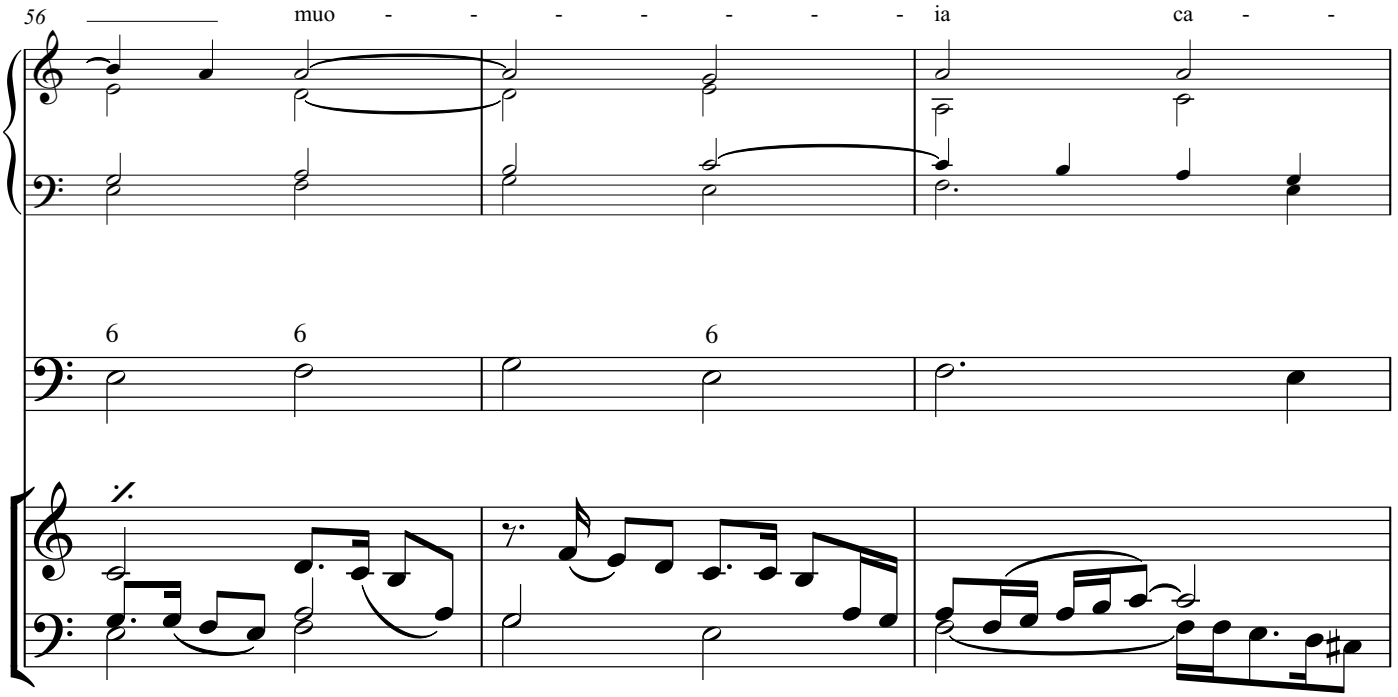

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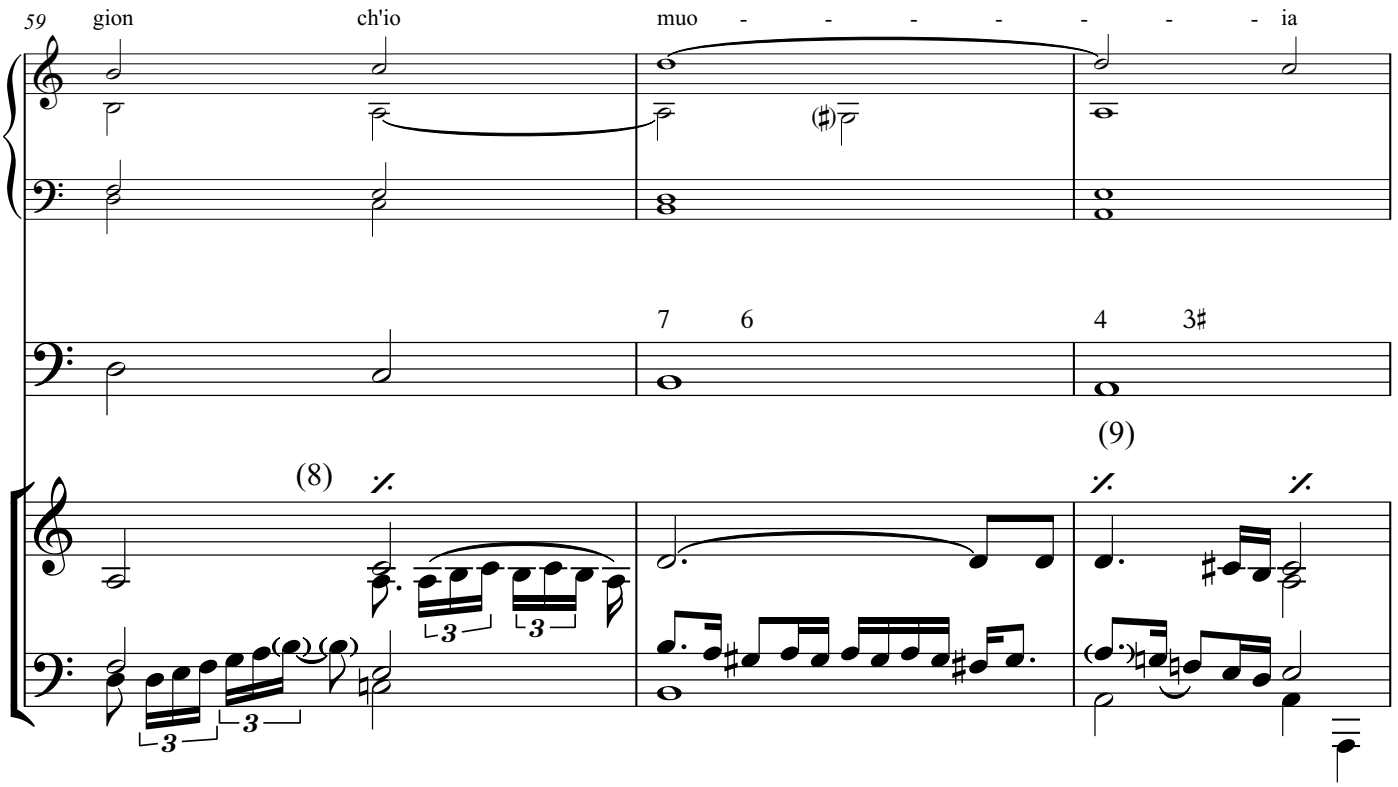

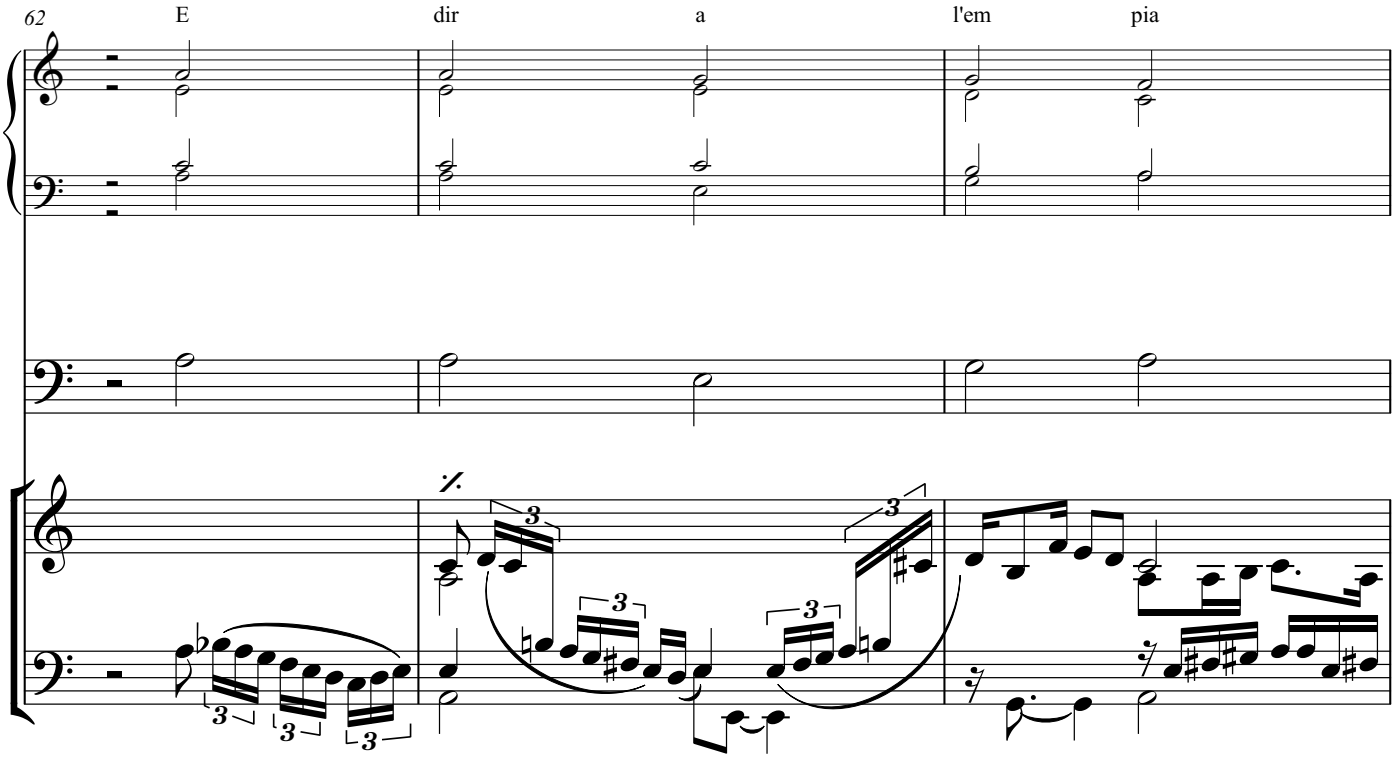

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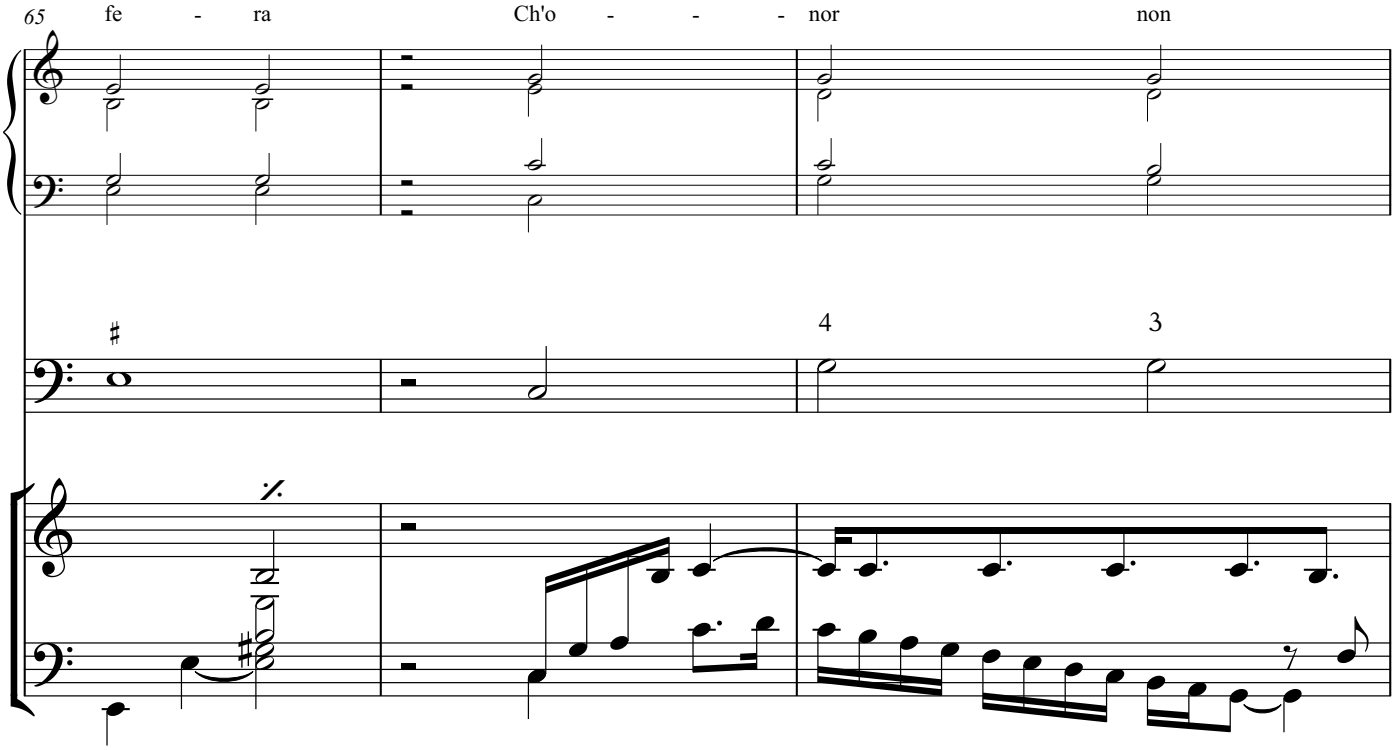

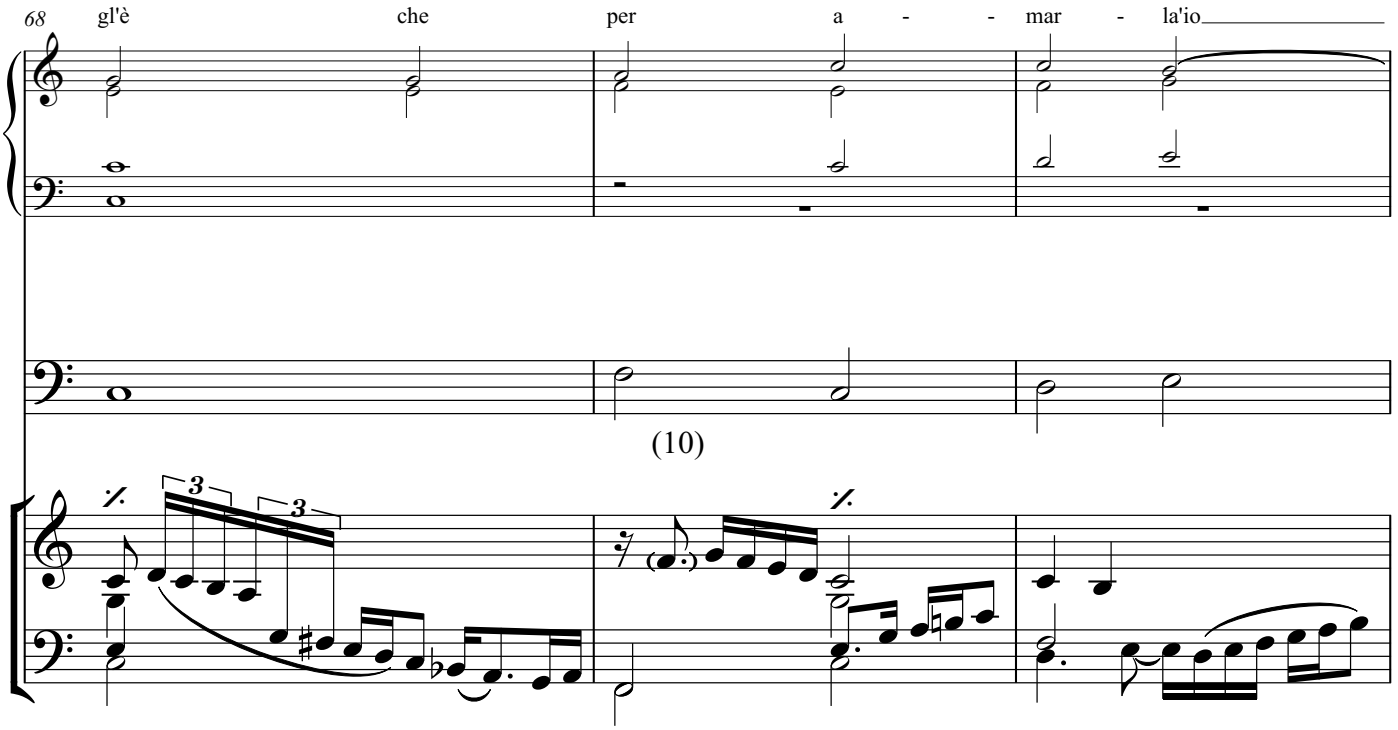

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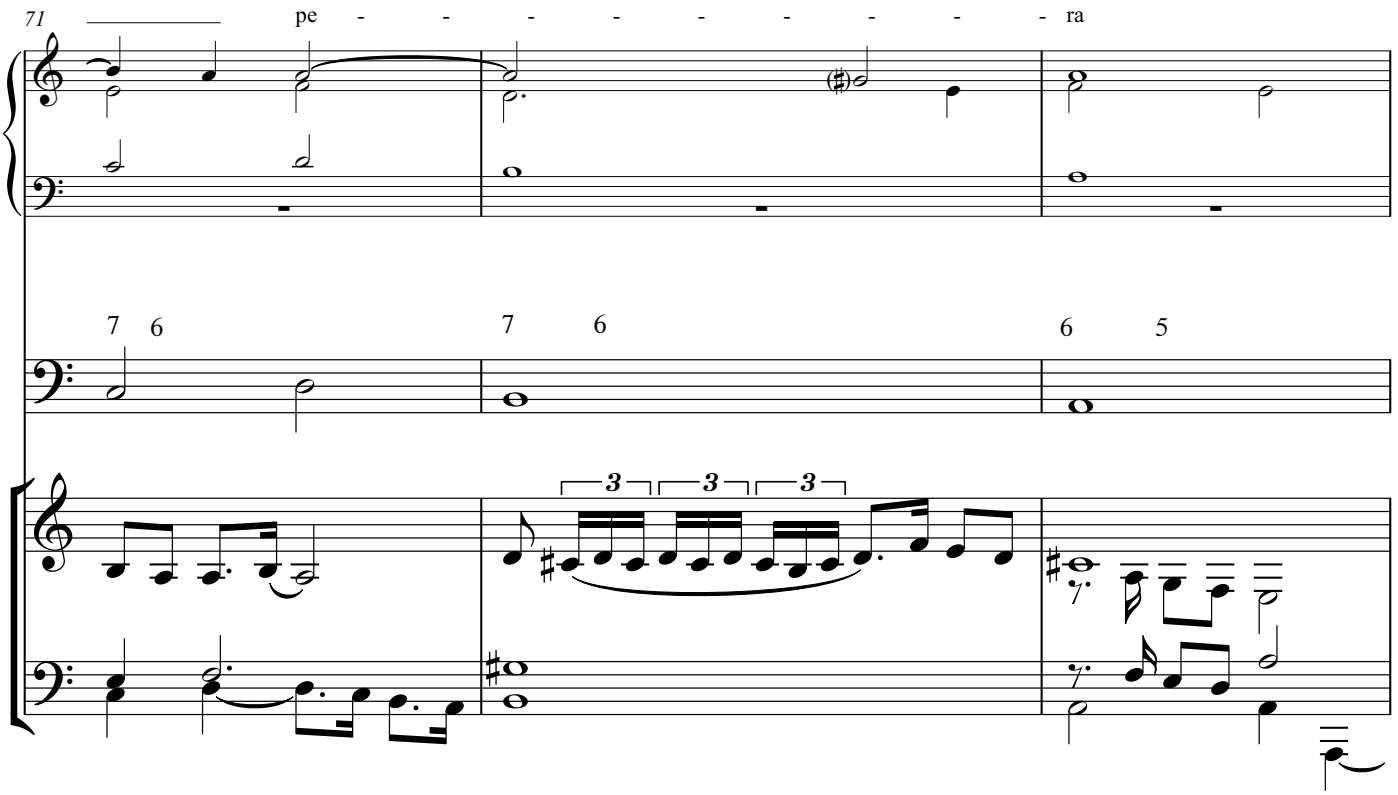

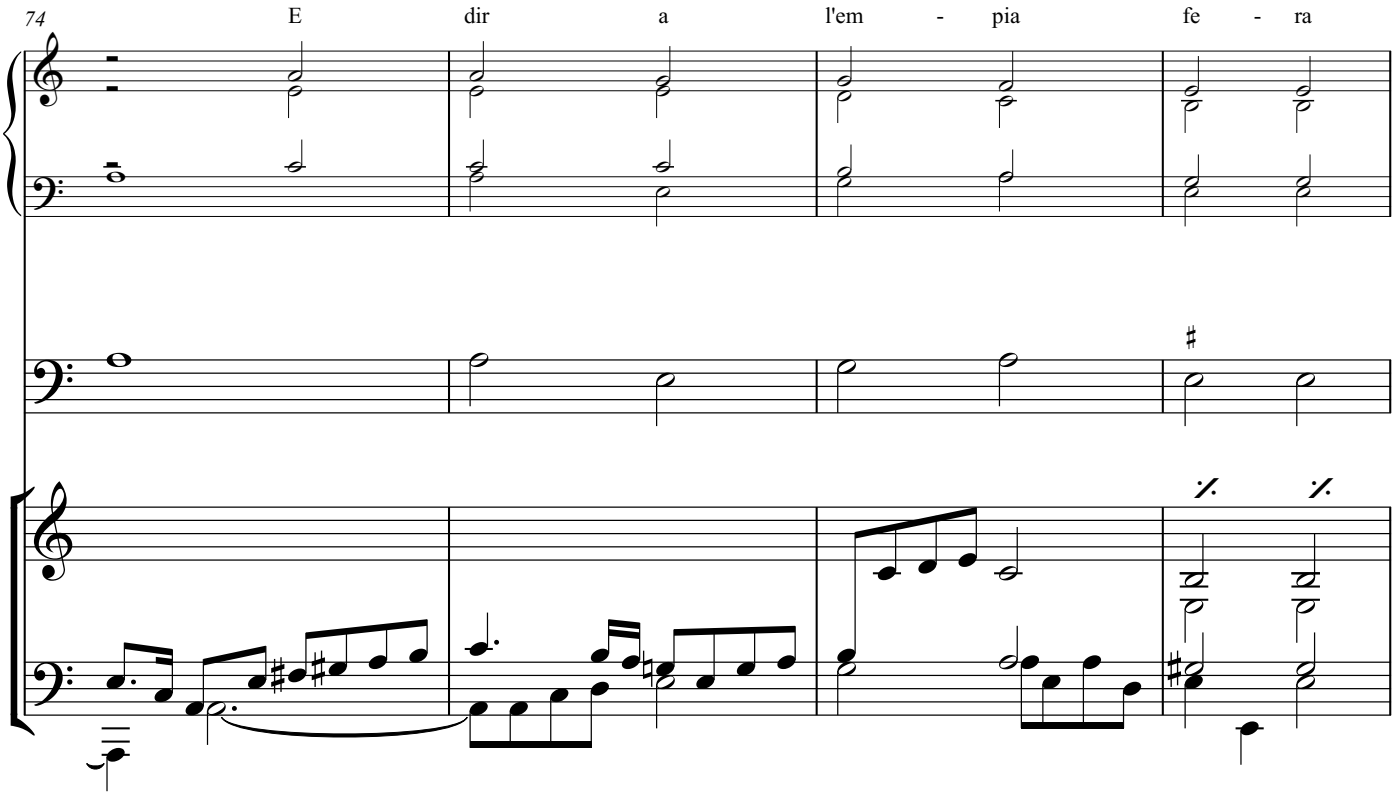

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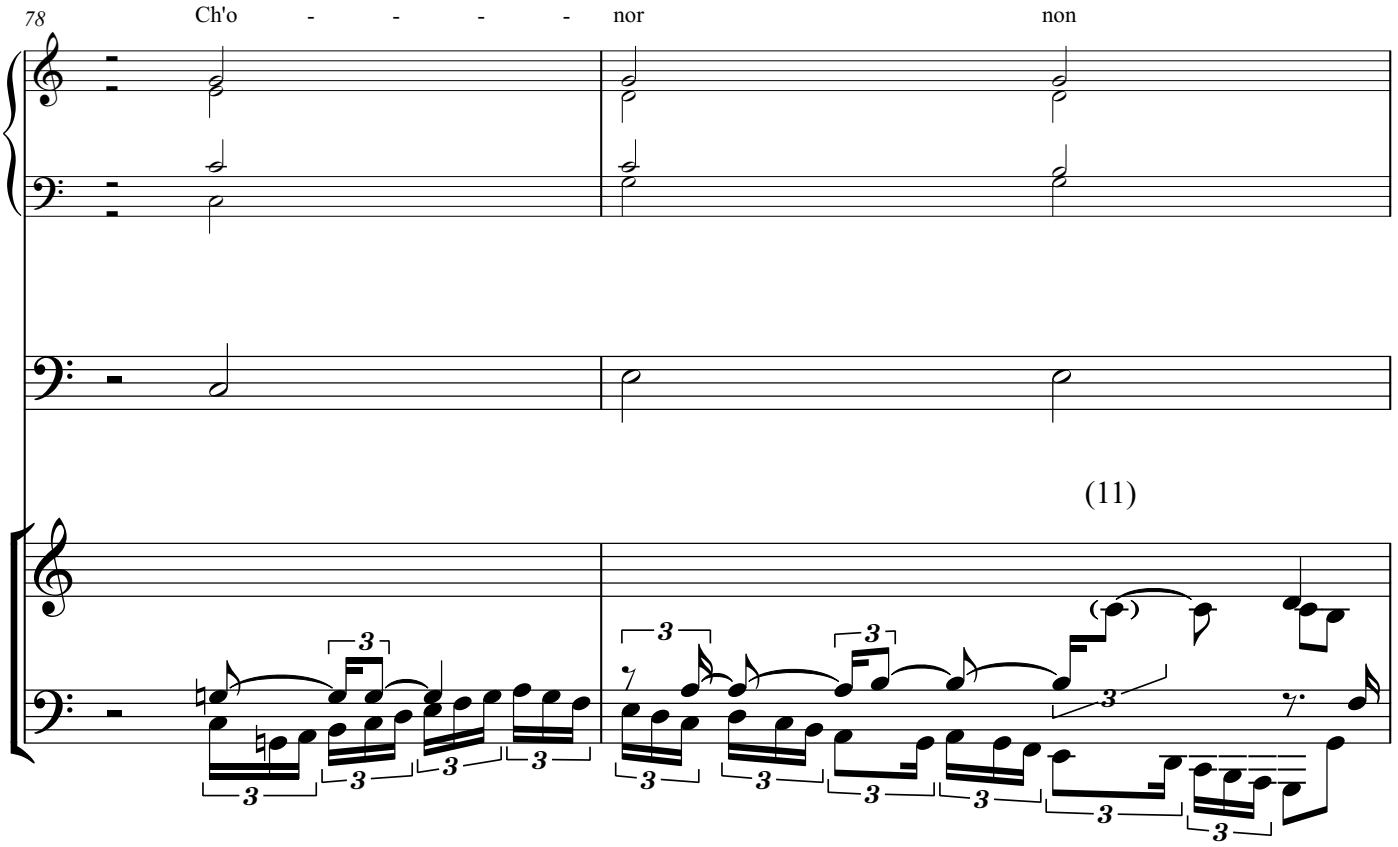

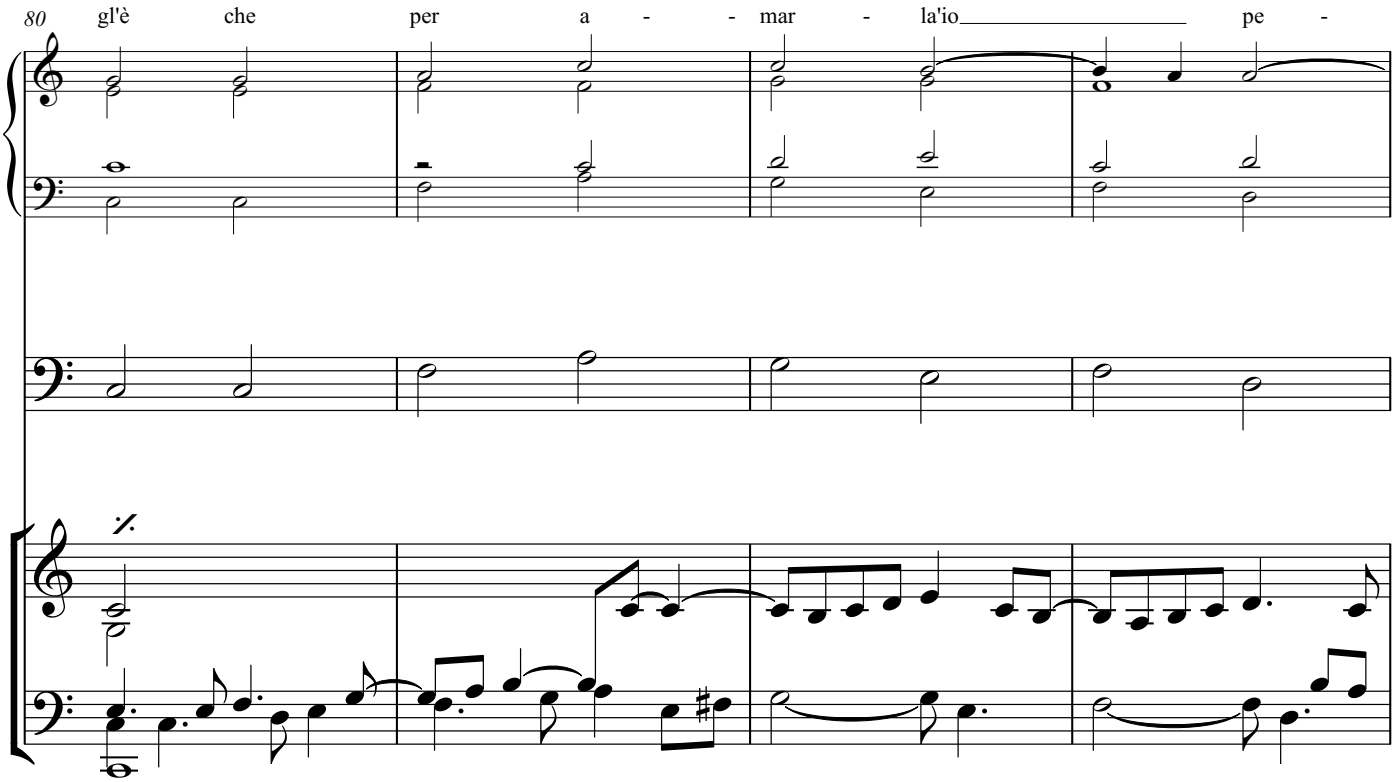

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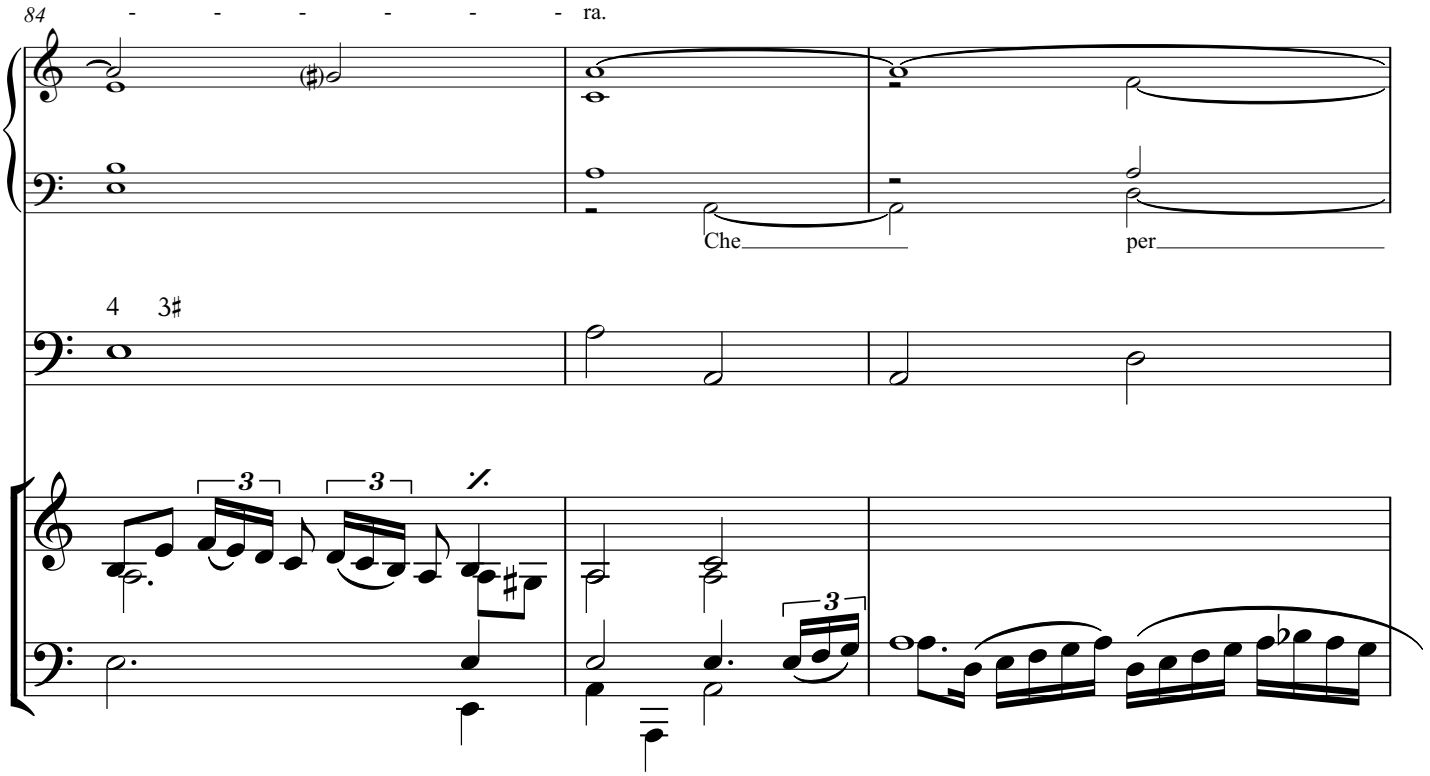

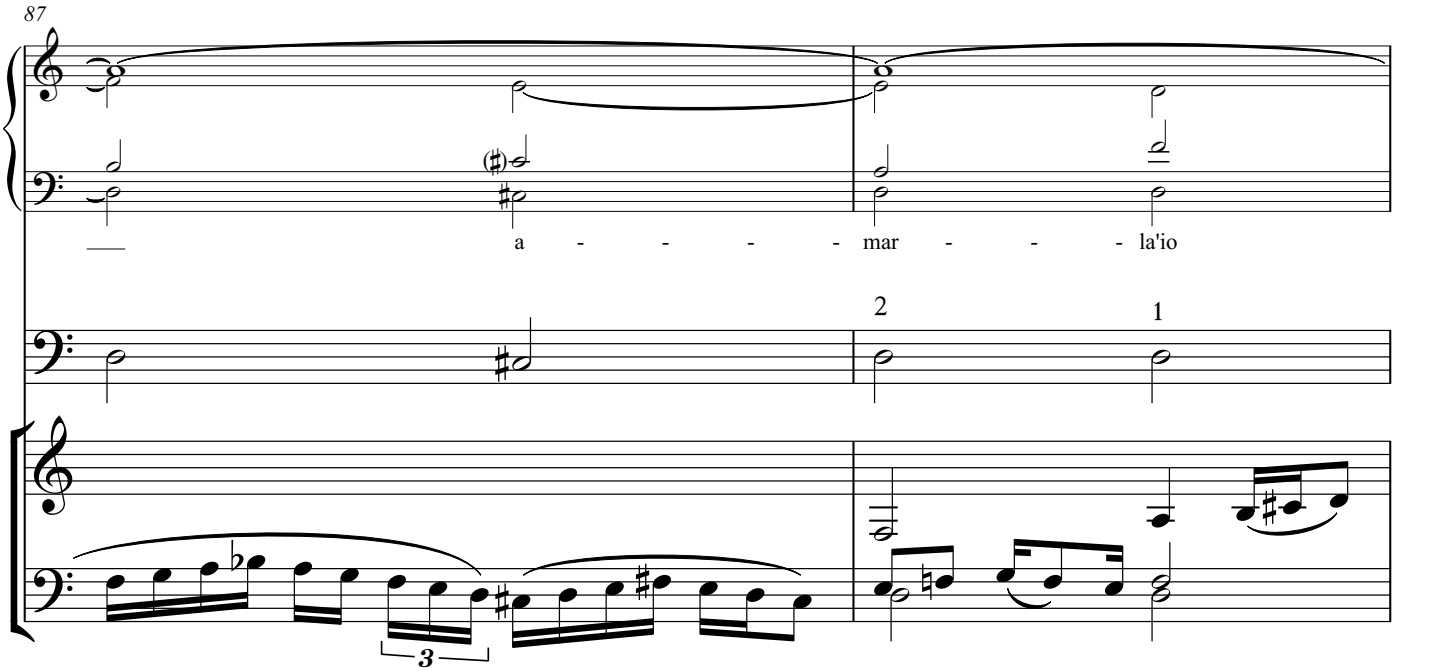

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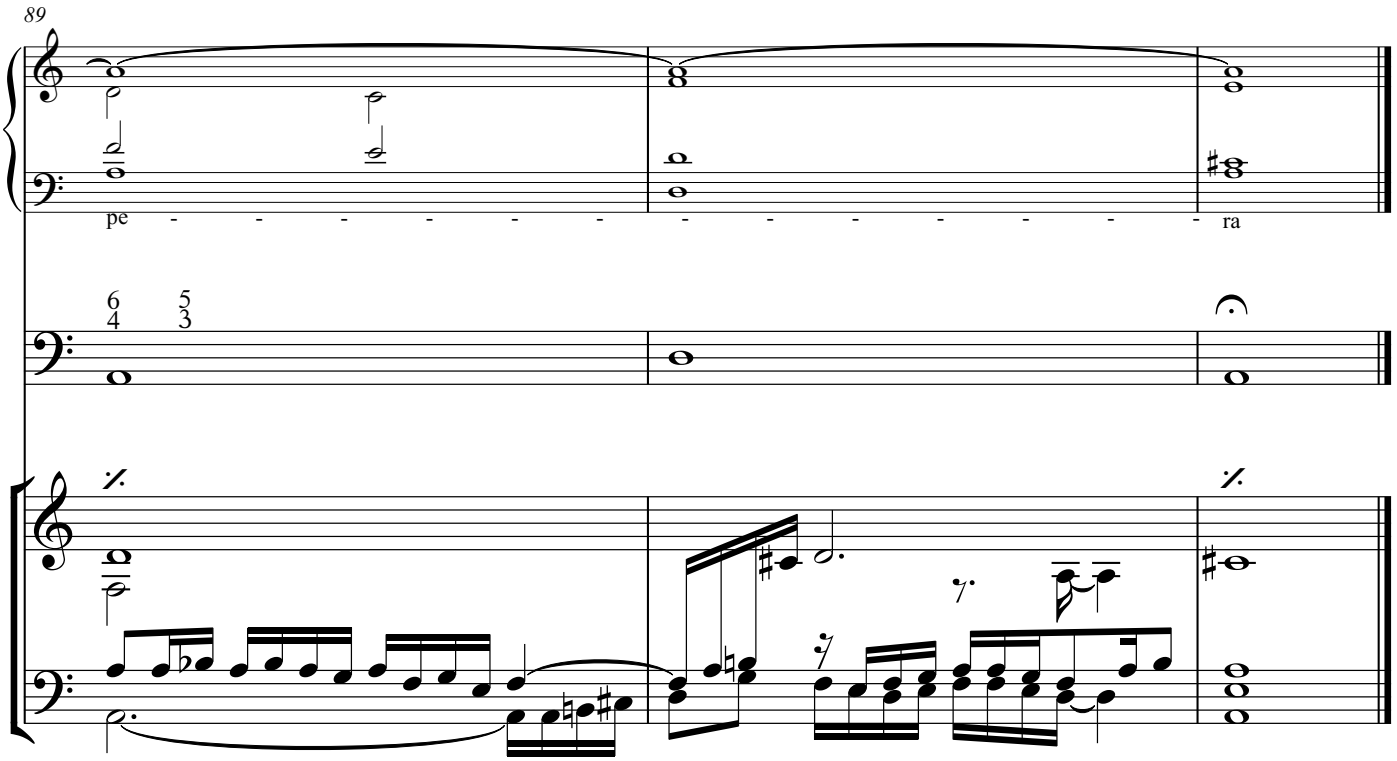

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